

Albrecht Dürer *by Bernice Davidson*

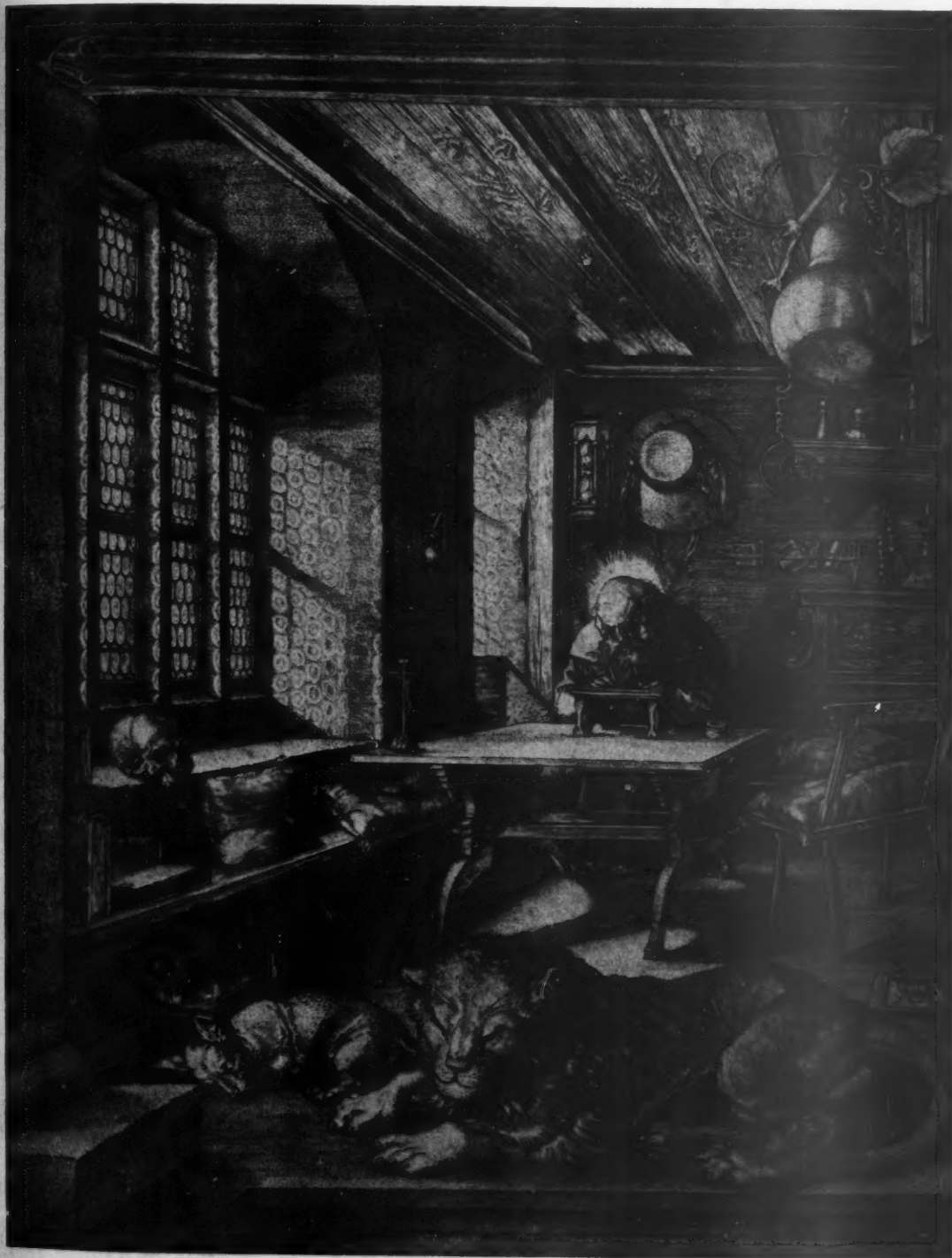
Edward Hopper: the Emptying Spaces *by Suzanne Burrey*

The Three-Minute Art *by Charles M. Fair*

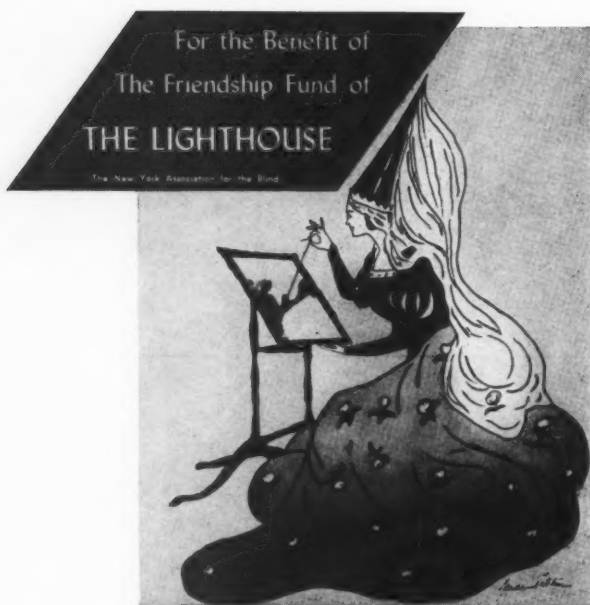
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COVER: *St. Jerome in His Study* by Albrecht Dürer. At the Morgan Library (see pages 6-7 for Bernice Davidson's article).

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FORTHCOMING: An article on the Delaunay retrospective exhibition at the Guggenheim Museum . . . a review of the Stable Annual . . . a review by Leo Steinberg of André Malraux' latest volume on sculpture, published in France.

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A Critic's Notebook: II by Margaret Breuning

Reflections on the Armory Show: being an account of the personalities who made it possible as well as a recollection of its forgotten diversity.



Margaret Breuning

A bomb fell on the placid academic world with the opening of the Armory Show in 1913, but it was a delayed-action bomb, its explosive force not immediately shattering the complacency of the academic mind. The realization that this exhibition implied a completely new esthetic viewpoint in violent divergence from the understood and the accepted, was only slowly acquired. It was something like the recent case of the man who walked away from the scene of a serious accident, declaring that he was all right, and then three days later succumbed to fatal internal injuries.

Some spade work in stirring up the lethargic art world had already been accomplished by the pioneering Robert Henri, and the brash activities of "The Eight," artists who turned from the accepted, insipid themes of the day to depict in bold, often brutal terms, subjects drawn from the city streets. Moreover, before the Armory Show, modern art had already been exhibited in several New York galleries. At Alfred Stieglitz' "291" Gallery, on Fifth Avenue, lithographs and paintings by Matisse and sculpture by Brancusi had been included with other modern works. The Daniel Gallery exhibited French moderns as well as paintings by the German Blue Rider group. Max Weber, returning from a long sojourn in Europe in 1910, thoroughly imbued with modern ideologies, found no gallery willing to exhibit his work; and when he finally did secure a small gallery for a one-man show, his paintings received scant attention, mostly hostile, the critics denouncing them as crude in conception and clumsy in execution. It is noteworthy that Robert Henri bought one of these canvases. Later, Weber with John Marin,

Alfred Maurer, Arthur Dove, and Marsden Hartley held a joint exhibition at "291".

But such painting proved to be "Caviar to the general," since the public considered that art could be only worthwhile if shown in large, established galleries. How from such public indifference and academic hostility the Armory Show came into being is like the parable of the mustard seed that eventually became a mighty tree. It was due, however, to no magic, but to the activities of the recently-formed Society of American Painters and Sculptors, whose aim was to put both the public as well as the artists in touch with the activities of the European art world. Their struggles were so arduous that the famed labors of Hercules seem mild in comparison. Every member of the association gave unstinted time and effort to the project, yet it is to Arthur B. Davies that the triumphal outcome should be ascribed. Davies, an artist with a profound knowledge of the great art of the past, was sincerely and unselfishly devoted to this cause; a fact recognized by all his co-workers. Financially, too, he stood back of the movement, which might have been called Operation Shoe-String because of its meagre resources. When the treasurer, Elmer MacRae, would report that no funds were available, Davies and his friends came forward with the needed money. Some other financial assistance was rendered, but it was mainly from the accessible pockets of Davies and his friends that funds poured in.

To another artist, Walt Kuhn, secretary of the association, a large share of credit must be given for the success of the

Continued on page 32

The Armory Show, 1913. Courtesy of the Museum of Modern Art



Spectrum by Jonathan Marshall

Something Is Rotten in L. A.

Probably the most basic tenet of democracy is freedom of expression. Yet it is the most frequently attacked cornerstone of the so-called "American way of life." Recently our Los Angeles correspondent, Henry J. Seldis, clearly described the latest attack on artistic freedom taking place in that city (ARTS DIGEST, Feb. 15.).

Led by a group which calls itself "Keep America Committee" and by Councilman Harold Harby, from whom we have heard before, the howls of the attackers are reminiscent of Hitler's and Stalin's propagandists. It is frightening to hear the same attacks on freedom, artistic endeavor, intellectuals, and liberals. Isolationism and anti-semitism have even been brought forth by those who would melt down a somewhat abstract statue.

Luckily the Los Angeles Art Committee and other civic groups have not retreated. We have not heard the final outcome, but the defense has been vocal and active.

Councilman Harby, whose son painted a picture of the famous flag raising on Iwo Jima, appears to be the City Council's art critic. He has described the statue by Bernard Rosenthal as "faceless, raceless, gutless." Another would-be expert on the Council, one Charles Navarro, said, "If that is art, I say nuts." A councilwoman objected on sexual grounds—the female figure isn't sufficiently rounded for her taste.

Far worse than the official attacks have been those of the "Keep America Committee." This group lays all abstract art at the feet of a 1930 conference in Krakow. It quotes the Honorable George Dondaro in an attempt to prove that Artists Equity is red-controlled—thereby implying that all members are red. The group goes on to attack UNESCO by innuendo. Then follows a wild anti-semitic fusillade linking Jewish bankers to Communism.

Other organizations and individuals stand accused by innuendo as well. They include the Friends Service Committee, Rhodes Scholars, NAACP, and the Ford, Carnegie and Rockefeller Foundations, to name but a few. Most of these groups and individuals probably never heard of the motivating Rosenthal statue, but they stand accused nevertheless.

Another group, which calls itself the "Christian Nationalist Crusade," went so far as to picket the statue.

Their placards demanded that it be sent to Russia.

We sincerely wonder whether these great patriots and self-styled art experts really believe Rosenthal's sculpture is communist inspired or even bad art. It appears more likely that they are using the opportunity for their own propaganda. Like so many authoritarian minded people who want to be important, these Los Angeles citizens call anything they dislike "communist."

A few years ago the honorable Mr. Harby saw a hammer and sickle in a marine painting at a city art exhibition. It turned out to be the insignia of a local yacht club.

It is unfortunate that labeling and name-calling have become the national pastime, but baseball season opens soon, and maybe baseball will regain its place as national pastime. In any case, we must remain vigilant and fight those who would burn our books and canvases or melt our statues. They are today's Hitlers and Stalins.

Something is rotten in the city of angels: i.e., the state of amateur art criticism.

Art in the Office

Energetic insurance-man Michael Levy launched a new idea with a big potential recently. Believing that art belongs in offices, factories and stores, as well as in homes, he has organized six exhibitions which will be circulated to businesses throughout the country.

We managed a moment's conversation with Levy the other day when the first exhibition opened at his own well-appointed office. Twenty-two paintings were on view and four art dealers were on hand to discuss them with employees, executives and visitors. Levy is working with seven dealers and will show 132 pictures in all. Artists represented include Benn, Constant, Di Gioia, Ernst, Etnier, Francks, Helliker, Martin, Pasilis, Peterdi, Pollack and Robinson.

Michael Levy and his wife began collecting art recently. He told us that he is only interested in living American artists. "Why should they live in garrets and starve?" he asked. "Millions of people want to enrich their lives but art must be sold like anything else." All pictures in the circulating shows will be on sale at reasonable prices.

The paintings represented all schools. Secretaries and executives were interested and asked intelligent questions. Levy and the dealers radiated optimism.



John Ross: *Til Eulenspiegel*. Woodcut

R.C.A. and Angel's Art

During the last year both R.C.A. Victor and Angel Records have taken important steps in bringing art to new audiences.

It is encouraging that these great musical organizations are now supporting the visual arts.

Last year R.C.A. began enclosing reproductions of famous prints in its albums. Now it has courageously expanded this program to include contemporary prints. Among the American printmakers who have been commissioned to create prints suitable for framing are: John Ross, Antonio Frasconi, Lee Auerbach, Hans Muller, and Benjamin Uny. The Ross woodcut for *Til Eulenspiegel* is reproduced here.

Angel's excellent color reproductions are more conservative. Included among recent releases are Luyken's *The Birth of Jesus Christ Being Announced to the Shepherds* for Handel's *Messiah*, a Picasso still life for a Bartok concerto, a Matisse still life with violin for a memorial album of violin recordings by Ginette Niveu, and a Claude Lorrain landscape for Beethoven's *Pastoral Symphony*.

This successful marriage of art and music has been a long time in coming and we welcome it.

Albrecht Dürer *Prints and Drawings at the Morgan Library*

by Bernice Davidson

Of Europe's greatest artists only Albrecht Dürer won his high fame primarily through his graphic work. Although we have over 350 prints and more than 1000 drawings from his hand, authentic paintings by Dürer are relatively few. Were these few to disappear their loss would be tragic, but Dürer's reputation would remain undiminished. The present exhibition at the Morgan Library, which includes two dozen drawings and over 50 prints, offers, therefore, a substantial cross-section of the artist's work and affords us a fresh opportunity to consider the reasons why this complex genius from Nuremberg became a graphic artist.

Albrecht Dürer was a man of many talents and wide interests. He was painter, engraver, woodcutter, etcher and goldsmith. He wrote treatises on perspective, on human proportions, on geometry and on fortifications. Among his acquaintances Dürer counted kings and cardinals, artists, scientists and humanists. He traveled both north and south, avidly collecting everything from cows' horns and coconuts to Raphael's drawings and the works of other artists, past and present. So much a product of his times was Dürer, so deeply involved in the most advanced intellectual and artistic currents of his day, that one cannot fully comprehend his work without understanding the entire cultural background of his period.

Born, in 1471, a man of the Middle Ages, Dürer tried to absorb in one lifetime what it had taken Italy a century to accomplish. Wölfflin, the great German art historian, dubbed him a Samson who lost his locks in the lap of Italy. But far from emasculating the artist, this contact with the Italian Renaissance provided him with a firm scaffolding to support the rich, fantastic fabric of his imagination. His studies in perspective, his observations of nature, his interest in the nude figure and in a rational system of proportions for constructing the human form furnished Dürer with a broad, objective foundation for his visions. Clearly he understood the necessity for controlling by objective standards the natural flood of his fantasy and feeling. Through such restraints he avoided the extreme subjectivity which so often characterizes the work of German artists.

Not only in his Italianate studies but in his devotion to the graphic arts, Dürer revealed an awareness of the dangers of undisciplined self-expression. Both the deliberate, time-consuming technique of print-making and the limitations imposed by the graphic media proved a salutary curb upon his emotional outpourings. His preference for the graphic arts was also, of course, partly due to economic circumstances. As Dürer wrote in 1509 to a patron, "Henceforth I shall stick to my engraving, and had I done so before I should today have been a richer man by 1000 florins." When he visited the Netherlands in 1520 with his disagreeable wife, Agnes, he carried trunks full of prints which were as negotiable as traveller's checks. Often he paid for bed and board by sketching his host's portrait. At Antwerp one day he wrote in his diary a typical entry: "Stephan Capelle has given me

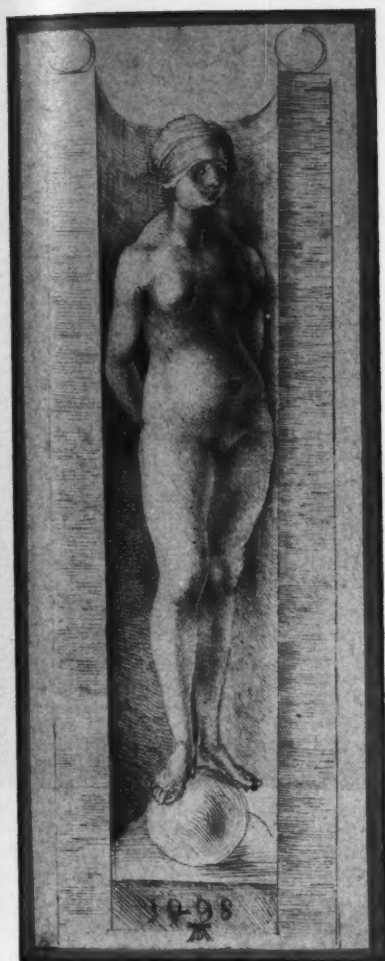
Albrecht Dürer: *The Four Horsemen of the Apocalypse*. Woodcut



a cedarwood rosary, for which I promised to take, and have taken his portrait. I bought some furnace-brown and a pair of snuffers for 4 st. I made a pen and ink portrait in his book of Felix kneeling. He gave me 100 oysters. I gave Herr Lazarus, the great man an engraved Jerome and the three Large Books (of prints)."

Financial pressures, however, do not wholly explain Dürer's partiality for the graphic arts; again his instinct for self-discipline must have guided his choice. Just as the Cubists felt it necessary to confine their early experiments to monochrome, so Dürer must have realized that his ambitious goal of remodeling German art according to Italian Renaissance principles required some concentration of effort. Using, therefore, only the narrow range from black to white, Dürer's mentality. He was interested in theories and in small field of the paper page and to give them life through form and line alone. Instead of reducing his expressive powers, this struggle between his galloping imagination and a restricted, demanding technique increased the intensity of his prints.

An art based on the use of line was most appropriate to Dürer tried to clamp his extraordinary visions within the principles and line itself is essentially an intellectual abstraction. Line can have decorative, expressive or formal functions



Albrecht Dürer: *Nude*. Drawing



Albrecht Dürer: *Samson and the Lion*. Woodcut

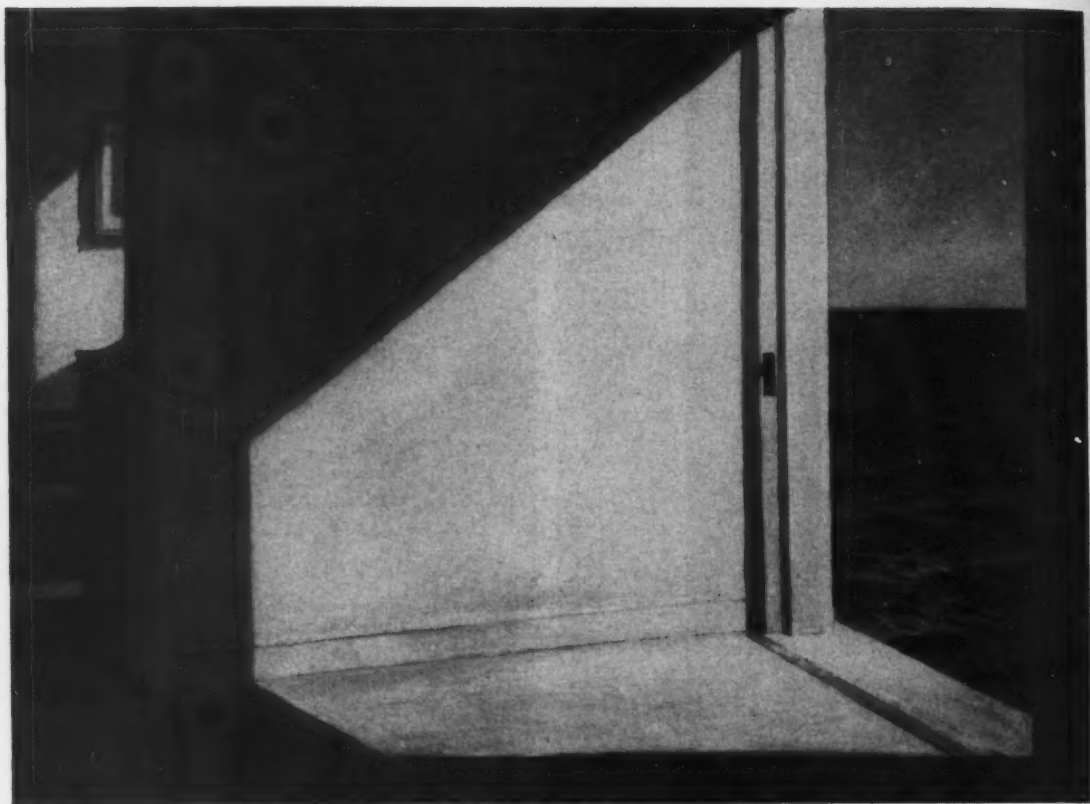
and Dürer exploited all three of these possibilities. His mastery of the decorative character of line appears not only in purely ornamental designs, such as the Morgan Library drawing for a saddle (so Italianate except for the *dudel-sackpfeifer* puffing away amidst the foliage) but in every calligraphic flourish of his pen. The expressive character of Dürer's line can be seen throughout his work, but most clearly in the Apocalypse woodcuts where the speed and turbulence, the sinuosity or angularity of the lines are largely responsible for generating the excited mood of the prints. To understand Dürer's progress in learning to construct form through line, one has only to compare his 1510 drawing of Hanns Dürer with the 1524 engraved portrait of his humanist friend, Willibald Pirckheimer. The set, joyless face of his brother seems flat and thin as a mask beside Willibald's massive skull and chunky, dog-like features.

But Dürer was not only concerned with theories and principles; he was also a close observer of nature who wished to reproduce on his page the appearance of the world about him. His love of theory and of creating life-like appearances happily merged in such pursuits as perspective and in his study of the proportions of different types of humanity, e.g., the stout man, the beautiful woman, the melancholic or the peasant. It is significant, however, that proportions rather

than anatomy, the appearance rather than the organic structure and physical behavior of men and animals, interested him. Therein he differs widely from his great Italian contemporary, Leonardo da Vinci, and betrays, in his concern, on the one hand, with natural appearances and, on the other, with abstract systems, his northern medieval heritage. Dürer's "modernity" lay in bringing largely through empirical observation, these two opposite ends of a scale to so vital and convincing a harmony.

Again Dürer's predilection for graphic art suited his interests, for through lines he could describe with subtlety and precision the details of nature that delighted him. An engraving such as *Saint Jerome in his Study*, now at the Morgan, displays Dürer's marvelous skill in simulating the play of light on a variety of textures—on fur, hair, glass, cloth or wood—while still maintaining the coherence and unity of the whole, primarily through perspective devices.

The generally chronological arrangement of prints and drawings and the clever juxtaposition of certain compositions make the exhibition at the Morgan Library especially interesting to students of Dürer. It is also rewarding to see together for the first time most of the important Dürer drawings in North America and with them some of the most brilliant impressions of his prints in existence.



Edward Hopper: *Rooms by the Sea*, 1951

Edward Hopper: the Emptying Spaces

by Suzanne Burrey

Northeast of the arch on Washington Square lies one of the last rows of houses resisting the transformations of the neighborhood. New construction and New York University have been threatening the Square from all sides, but this blank, red brick row, a hundred years old, has won reprieve. One of John Sloan's last good fights occurred when he came to defend the homesteads of his friends Walter Pach, Talbot Hamlin and Edward Hopper. He led the battle at the hearings with his cry, "Living is more important than business. N.Y.U. is business—big business." Since then "big business" has infiltrated only one of the basements, near a Greek-revival portico. Not surprisingly, Edward Hopper's doorway is plain.

He lives at the top of four flights in a studio room with windows overlooking the Square. The gray walls and high ceiling, a handsome coal stove with the black pipe casting a shadow against a smooth wall, an etching press, a wooden box and a large, heavy easel comprise the striking geometry of his working area; the rest of the room is furnished with early-American tables and chairs, antiques. Hopper has lived here for 40 years. He stands erect in a dark-green jacket, but casually, with arms folded, accustomed to long silences—a towering, bald, solitary figure with a gentle manner, a look of firmness and reserve on his face and, fleetingly, of animation, a keenness in his eyes. The austerity of his surroundings could belong to one of his paintings.

"He doesn't paint any of this," Mrs. Hopper says brightly. "Nor the bedroom with its wonderful corners. I paint what he doesn't."

Mrs. Hopper works in an adjoining studio, which is also a large, workable space of a room. But this one is filled with paintings. On her easel is a view over the rooftop of a Mexican church. There are many landscapes, among them one of the house they built in Truro, where they spend their summers—a white frame cottage with a pitched roof. There is an interior of the studio that includes a cat which lived with them for many years. They were married in 1924.

"Are you a cat person or a dog person?" she asked. "I think there are two kinds of people."

Nothing is on display in Hopper's studio; there is nothing on his easel. (His output has averaged only three pictures a year.) He has "something in mind." "It takes a long time for an idea to strike," he said. "Then I have to think about it for a long time. I don't start painting until I have it all worked out in my mind. I'm all right when I get to the easel."

"Then everything else stops," Mrs. Hopper added. "We don't do anything else when Eddie's painting a picture."

There are Hopper pictures that hardly need to be described, so familiar have they become, so widely reproduced: the lonely Victorian house across the railroad tracks, for instance, owned by the Museum of Modern Art; *The Lighthouse at Two Lights*; *Early Sunday Morning*, presently on view at the Whitney Museum, a row of windows and doors in long shadows, eloquent with the desertion of the hour. Certain subjects recur often enough for a Hopper iconography to have been established: the last car of a passenger train, first

painted in 1908 and again, with greater fullness and power, in *Dawn in Pennsylvania* (1942), the anonymous girl alone in a city appears initially in the etching *Evening Wind* as she climbs into bed, again in 1930 studying a timetable in a hotel room, and later, in *Morning in a City*, nude, withdrawn, about to put on her clothes. Houses, however, are characterized more fully than human beings. Besides the declassé Victorian mansion and others, there are *Haskell's House*, *Adam's House* and *Cobb's House*, the most run-down. There are *House on Pamet River* and *Rooms for Tourists*, a facade which attracts and yet repels with its awnings, green shutters and porchlight. There is *Route 6, Eastham*, a unit of rural New England isolated as well as connected by the macadam road. These and a Mobilgas station, a Chinese restaurant, a movie theater, are all familiar features of the American scene—unique only in the way Hopper has presented them for our inspection.

The last retrospective show of Hopper's work was held at the Whitney in 1950; the Museum of Modern Art held a large one-man show in 1933 and owns eight of his paintings. Hopper, who was virtually ignored as a painter until he was 42, was hailed as a "modern" in his 50s, praised by the "purer" critics for the formal simplicity of his compositions, praised by the "social" critics for laying bare the sordidness of the American scene. He was more fashionable in the 30s, at any rate, and in the thick of the attention his quality of evenness, his imperviousness to fashion, received scant notice. In Hopper's art over the course of years, there has been no change in conviction or direction—only an increasing elimination of detail in his stoical realism, a continuing search for a greater candor and intensity.

Hopper came out of the well-known group—Rockwell Kent, Guy du Bois, George Bellows—that studied at the Chase School at the turn of the century, and the traditional tools are clearly visible. "He was a good teacher," Hopper says of Robert Henri. "He taught broadly. He dealt not just with the meticulous things of painting but related painting to life. The technical side was a little weak. He was sold to the economy of means in painting, which led to a certain meretriciousness of brushwork."

The next phase was painting in Paris, "... the apex of everything. I liked the physical aspect of the city. I worked by myself in the streets, along the river, painting under the influence of Impressionism, painting everything in a high key for nearly a year. It was probably not a strong, lasting influence, after all. Other than to lighten tones for me. Henri's students painted very dark."

Le Pont des Arts (1907) testifies to this delight. The scene of the bridge over the Seine is light, loose and sketchy, the figures gay shadows. *Italian Quarter, Gloucester*, painted after Hopper had returned to his native landscape to stay (1912), is more exact in style and more austere as a study of the angles of New England rocks and houses. A looseness in the painting of the windows, doors and shadows, which is probably a hangover from Henri's atelier as well as from Impressionism, superficially breaks the areas; in Hopper's later work these will become sharp, clear, defined, the surfaces candidly flat and the forms of buildings given the full impact of a strong geometry. Hopper here does not yet have the means of making dullness eloquent (this has always been a problem), of making empty spaces meaningful and silence articulate. An oil, *Sailing*, was in the Armory Show of 1913; it was his first sale.

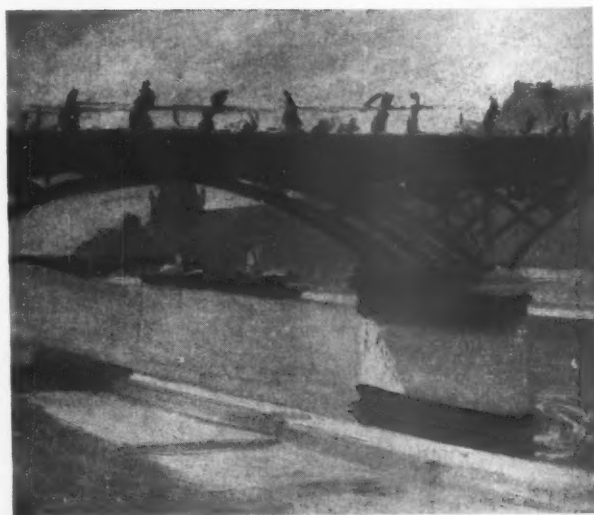
After this came a period of ten years when he never sold a picture, in fact, rarely exhibited because his paintings were rejected year after year by the controlling juries. He supported himself by doing commercial work. "Partly through choice," he said. "I was never willing to hire out more than three



Edward Hopper: *Italian Quarter, Gloucester*, 1912



Edward Hopper: *Hotel Room*, 1931



Edward Hopper: *Le Pont des Arts*, 1907



Edward Hopper. Courtesy Time Magazine.
Copyright, Time, Inc.

days a week. I kept some time to do my own work. Illustrating was a depressing experience. And I didn't get very good prices because I didn't often do what they wanted."

In 1919 he took up etching, and his fresh, graphic studies passed the jurors who had refused his paintings. In 1923 he won two prizes for his etchings. "After I took up etching," he said, "my paintings seemed to crystallize."

His attitude, once crystallized, appeared as a series of candid glances at the pathos of human endeavor and the isolation of human beings. By exception, there are certain views of landscapes (in New England and in Mexico) which suggest a brightness or an opulence in nature—and of works of man (a lighthouse or a locomotive) which suggest a monumentality and enduring strength. The workaday and night life of the city, however, the relations of people, and the long, impersonal stretches of the American highway are a discouraging prospect. Desertion is the usual theme of Hopper's landscapes. In *Gas* the attendant is busy with a pump at sunset and no car passes. The country store with its dusty placards is nakedly exposed at 7 A. M. Hostile winds blow through the streets of Weehawken; if there are inhabitants, they remain inside and a "For-Sale" sign signals the emptiness of the suburbs.

The solitary figure is overwhelmed by enormous constructions (*Manhattan Bridge Loop*). When there are two, they turn away from one another, alienated by their thoughts or their positions or, as Parker Tyler observed of the two girls at the restaurant table in *Chop Suey*, alienated by a light between them. At night their isolation is even more acute: *Night Windows* with the glimpse, from an unbecoming angle, of a woman undressing; the desolate figures at a lunch counter (*Nighthawks*), collected there only as moths, obeying a law of phototropism and nothing else.

Windows and doors, actual or implied, pervade Hopper's paintings, not only as dramatic elements in themselves but as a means of viewing the drab lives, the lack of communication, or the bad taste behind them. These effects, in his terse style, seem both direct and subtle—direct because the elements are few in Hopper's pictures and the angle upon the main element is deliberately chosen, sharp and selective. The

subtlety lies in the intricate handling of space (of depths in rooms, particularly), the balance of vertical and horizontal forms, and the smooth blending of light and shadowed areas of color so as always to maintain an even focus on the subject. A very characteristic example is *Hotel Room*, which also contains a rare touch of paint texture in the decoration of the girl's hat. That every other bit of cloth, flesh, or wall is painted smoothly, accents the frivolity of the *cloche*, set aside in the dismal surroundings.

As in most of Hopper's pictures, there is much more emphasis in *Hotel Room* upon the surroundings than upon any personality within them; the figure has only the lineaments required to sustain the mood of the architecture. When the setting is lacking in strength and suggestiveness, the figures cannot prevail. For they are always lacking in depth and individuation. Limited in their expression, they do better when their faces are in shadow or their backs are turned. Their flesh has volume but never resilience or movement. From this standpoint, *Sea Watchers* (1952), included in the recent Whitney Annual, is one of Hopper's weakest compositions.

It is, therefore, not surprising that the more successful instances in the later phase of Hopper's art occur when he abandons altogether the abstracted personality type and uses space as the chief actor in the picture. *Approaching the City* (1946) has three elementary areas: some railroad tracks converging into a tunnel, a concrete abutment, and, farther away, the high apartment buildings of a metropolis. The arrangement of these areas, with the emphasis upon the tracks focusing and being drawn into the tunnel, conveys the tension and anticipation of an arrival in a big city.

Hopper has never been one to crowd a canvas and, in recent years, it is even more marked, his deliberate choice of the most barren subject matter. *Rooms by the Sea* (1951) dramatizes a glaring void. Through an open door, high over water and no stairway suggested, is cast a light that is long and frightening. Nothing relieves the stark contrast between light and shadow in these deserted chambers. The broken pattern of the water attracts by its intense contrast to the smooth areas, making them, in their dominant expanse, ominous. Perhaps someone, so attracted, has just opened the door and stepped out. It is Hopper's way, by a clear and brief exposure of an off-moment, to suggest rather than to depict a drama; he seeks to express the atmosphere in which a drama is likely to take place. In his oblique idiom, *Rooms by the Sea* could be the threshold or the aftermath of a disaster. That the artist was chiefly fascinated by the forms, volumes, lights and shadows is no doubt true; Hopper, who disliked illustrating *per se*, disavows "story" of any kind. But, profiting from long experience as an illustrator, he has become a leading master in the genre of selecting and arranging common pieces of our visual experience so that they convey an incisive mood. The particular effectiveness of Hopper's understated realism is that one is usually motivated to add to the "content" of the picture. And therein lies an area of broad appeal. His pictures are never banal, though they are what any public would call intelligible.

They express no spirit of optimism, joy or humor. Nor do they cater to any escapist longings. There may be an occasional vacation landscape, but in the grim business of living there is no way to transcend the forces of time, the threat of change or the solitariness of thought.

Hopper himself has been called a rock; his durable qualities and his consistency may be read in the record of his work. "American art doesn't want to be American," he says. "It wants to be universal. It doesn't want to attach any importance to national, local, or regional traits. You can't get away from these. If you're just yourself you show your race."

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Sculpture and Architecture: an Architect's View

by Victor Gruen

Comments on Northland Center

Architectural planning today rarely incorporates sculpture as an integral part of the design concept. Sculpture and the other forms of art are removed from our daily life and must be sought out in places set aside exclusively for their appreciation, with the result that instead of enriching the lives of many, art has become, through its inaccessibility, meaningless to all but a small portion of the population. This separation of the products of man's artistic creation from the life of the community is phenomenon which has not always existed in the past. The ancient Greek agora, an everyday meeting place of the people, which contained the temple and government and commercial buildings, was enhanced by sculpture, murals and mosaics. In the medieval market place, the focal point, the fountain which served the daily needs of the inhabitants, was often a fine piece of sculpture. In squares and public buildings, as well as places of worship, everywhere that men, women and children congregated for work and play, were monuments and works of art which enriched their settings.

Within the present chaos of our unplanned cityscapes, architecture and the arts are given little opportunity or impetus to join together to serve decorative as well as functional purposes. Rockefeller Center, the General Motors Technical Center in Detroit and a number of newly planned civic centers are examples of buildings in congested cities which have been designed to provide areas for relaxation and leisure within commercial surroundings. A new type of architectural building in the commercial field which conforms to these principles is the integrated planned shopping center. Although confined at present to suburban areas, these centers may act as a stimulus for similar planning in urban centers.

The largest of these regional shopping centers, Northland Center, near Detroit, furnishes an example, not only of successful cooperation between the client, J. L. Hudson Co., and the architect, but also of integrated planning in which the architecture, landscape design, and decorative sculpture were all coordinated in a central plan. Northland is more than a

center for shopping. With its two auditoriums, its community center, its eight restaurants and cafes, its landscaped malls and courts of varying sizes, rest benches, post office, and dozens of services, it is truly a community center for the vast surrounding suburban area. It is a place where civic organizations hold meetings and conferences, where exhibitions are held, where friends meet for lunch, tea or dinner. There are park-like areas planted with trees and bushes and gardens of shrubbery and flowers which are thoughtfully planned for year-round bloom. The sculpture that is placed in these outdoor areas was conceived as an integral portion of the architectural treatment of the outdoor space, and plays an organic role in the entire composition.

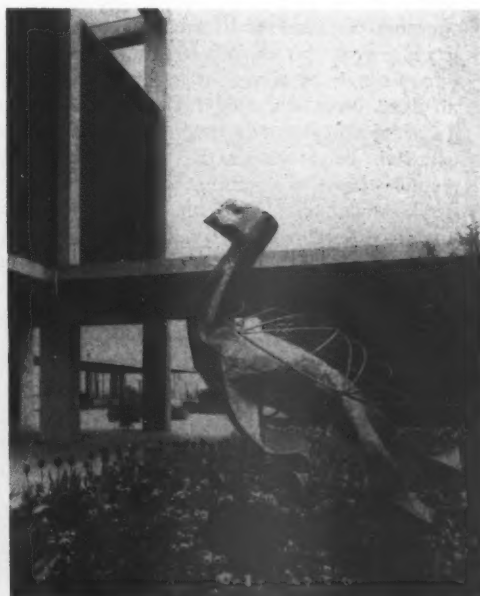
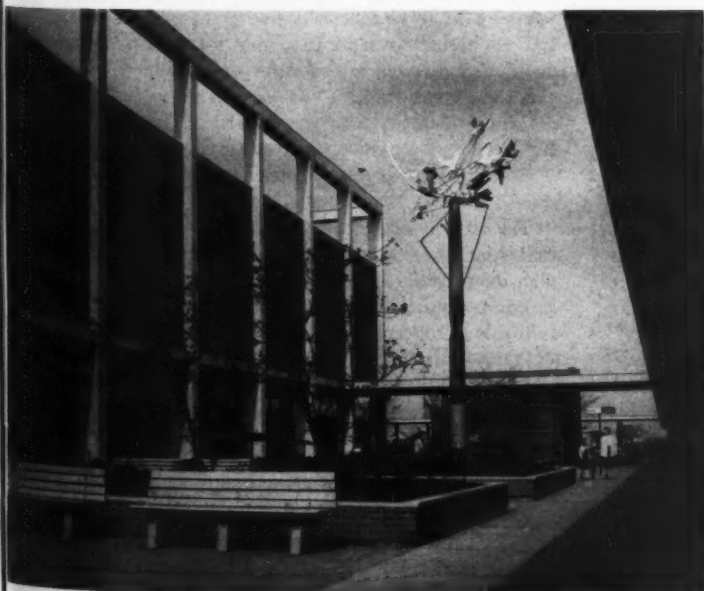
Architects and artists cooperated closely, from the initial sketches to the final installation. The six sculptors who were invited to submit sketches and models were selected on the basis of location in the region of the project, well-established reputation, and sympathetic attitude toward the program's approach. Preference was given to sculptors who had had experience in large-scale work for outdoor use and who worked in a contemporary idiom suitable as an accompaniment to the style of the architecture. Each sculptor was furnished with blueprints of the project and a program which explained the intent of the architectural composition, suggested possible themes for the sculpture, and discussed in detail the relation of architectural elements to the sculpture. The program also included specifications pertaining to climatic conditions, such as materials, workmanship and wind-bracing. The owner retained the right to reject or accept any or all of the designs submitted, agreeing to arrange fees at the time of acceptance, or, in the case of rejection, to pay the sculptor a fee of \$500.

A conference was held, attended by the architects and business executives, at which the artists explained their ideas, the materials and the composition. The objections of the clients were discussed, and understandings were reached,

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Northland Center designed by Victor Gruen Associates.

LEFT: Gwen Lux's *Birds in Flight*; RIGHT: Arthur Kraft's *Turtle*.



The Three-Minute Art by Charles M. Fair

Although it has revolutionized the world of popular music, the status of jazz as musical art remains undefined.

The Arnold Toynbee of some future time may well consider jazz one of the 20th century's queerer achievements (the present Arnold Toynbee doesn't consider it much of anything, having given it six lines in as many volumes). It is said to be a People's Music, yet today, after 15 years of jazz concerts, jazz popularity polls, movies about jazzmen, jazz impresarios like Norman Granz and even jazz professors like UCLA's Ertegun, the public for good up-to-date jazz is still pathetically small. In the period we recall as the Jazz Age it was microscopic. And the King of jazz was Paul Whiteman, who is to Louis Armstrong roughly what Joseph Urban was to the Adam Brothers.

In the 20s and early 30s, when most Americans thought of jazz as a kind of musical variety act, a minstrel show put on by real Negroes, it was being discovered by various foreigners, two of whom fortunately happened to be French. Hugues Panassié, Charles Delaunay and a Belgian, Robert Goffin, were the big three of jazz criticism in that era, and Panassié's *Le Hot* published here in translation about 1936, was the beginning of a *genre*. It is no belittlement of their work to say it produced no immediate upheaval in American popular taste. What it did do was to establish Our Only Native Art as a totem of the *avant-garde*, creating a small bond of pioneer appreciators who today, as collectors and antiquarians of jazz, are among the more indestructible obstacles to its further progress.

About the time Panassié's book appeared in this country, the swing era began. This event was interesting for two reasons—first because most swing fans never heard of Panassié, and second because swing itself was a highly derivative, not to say synthetic form of jazz. Being arranged big band music with only occasional passages of improvisation, it lacked most of the spontaneous quality of true jazz. Even its ensemble figures or riffs were less interesting for the practical reason that, being scored for relatively large orchestras, they had to be kept simple. The men had none of the freedom of musicians in small combos or at sessions, who could invent riffs as they went and cue in the rest of the group simply by playing over the ideas which had occurred to them. Most of the figures used by swing bands were in fact adaptations of musical clichés long since dropped by real jazzmen. Benny Goodman's small-group recordings of the period were showpieces, midway between jazz and swing, a bit fidgety in their ensemble sections and (because of the time-requirements of 78 rpm recordings) rather pat in their solos. The public for good improvised jazz, as played by musicians like Armstrong and Jack Teagarden, was even smaller than it is today for groups like the Bud Powell Trio or Milt Jackson's Modern Jazz Quartet.

If jazz is really a people's art, the question is why have the people been so slow in taking to it. If on the other hand it is an art in the fine arts sense, why has its recognition by serious critics been so tardy and on the whole, so back-handed? During the 30s they seem to have taken the line of ignoring it while awaiting further developments. Nowadays when they mention it at all, they manage to make it sound like an amusing slightly corrupt oddity, somewhere between Mexican handicraft and Grandma Moses. The suggestion is that it is



important mainly as an "influence." Outside of its own trade magazines, jazz gets rather perfunctory coverage. Most of the accounts of last summer's Newport Festival, for instance, were social essays à la Cleveland Amory rather than jazz criticism à la Feather. In record reviews, jazz sides are usually given less space than the latest show-tune albums or the latest vocal by Tony Bennett. Its live performances are normally left to nightclub reporters, most of whom, being gossip columnists *manqué*, are about as well qualified for the job as the average headwaiter. (So far as I know, no critic of the eminence of Olin Downes or Virgil Thompson has been sufficiently impressed by jazz either to cover its events himself, or to try and persuade his paper to hire a regular jazz writer.)

The current line among the musical *literati* appears to be that if jazz is to outgrow its native vulgarity, to become more than tonal comic-strip, it must be taken over by such talents as Aaron Copland or Leonard Bernstein and expanded into a full-scale European style concert form. If this theory is correct (I happen to think it's ridiculous) its results so far have certainly been discouraging. Neither Stravinsky's "Ebony Concerto" written for Woody Herman, nor Ellington's suite "Black Brown and Beige," nor Gershwin's efforts, nor the jazzier works of Copland and Bernstein seem to have had the success or the vitality of the music which inspired them.

Possibly then, jazz is simply a folk-art after all, too primitive in its techniques and too trivial in its content, to be uplifted in this way. If that is true, the speed of its development



LEFT AND ABOVE: Jazz at Birdland. Photographs by Paula Horn

is puzzling. The characteristic of most folk-arts, and the secret perhaps of their appeal for urban night-club audiences, is that they don't develop at all. Once Edith Piaf, always Edith Piaf.

The same cannot be said of jazz. Few arts have outgrown their own clichés so rapidly. In the 65 years or so since the days of Scott Joplin and the homemade banjo, it has gone through a series of internal evolution comparable to those in European music from the 17th century figured bassists to the modern post-impressionists like Stravinsky and Hindemith. In the last two decades it has developed at a rate so vertiginous that even its most determined appreciators have been hard put to keep up with it, and the musicians themselves have broken up into groups, depending on which era they belong to.

The truth is, I think, that jazz is neither a folk-art like hill-billy music nor really native, like Stephen Foster. (This is essentially the complaint of the jazz antiquarians I mentioned. They resent the later styles, especially bop or "non-representational" jazz with the venom of men deprived of an idea perhaps not too easily acquired in the first place.) Having its roots in a different tradition, it resists incorporation into West European music with the same stubbornness that Italian painting of the quattrocento would have resisted incorporation into Byzantine art—a situation which might conceivably have arisen had the Byzantines been in control of Italy at the time. To carry the analogy a step further, had the Italians been a minority in their own country, as the Negroes and their white comrades-in-art are in America today, it is quite likely that their new style of painting in three dimensions would have pleased neither the authorities nor the public. Instead of being respected by the general public and subsidized by the rich, the chances are they would have taken on many of the characteristics of the modern jazzman—have adopted the outré clothes and nocturnal manner, and become heroes of a subterranean world composed of the temporarily rebellious young, medieval gangsters, adventuresome ingenues fleeing Good Homes, kept ladies, show people, and a smattering of cultural renegades who felt that the going styles in art were played out. Such are the personnel and the real public of jazz today.

The conflict between the Negro and West European traditions concerns the order of importance of the basic elements in music, namely melody, harmony, and beat. From the outset the Europeans appear to have put melody first (as in plain-song) and the Negroes, beat (as in African drum music). Both of course have since evolved complete musical idioms, but the original orders of emphasis remain, along with well-established prejudices on both sides as to which order is the better, or Higher.

The traditional white attitude is that beat is relatively unimportant (low), which is only logical considering how little we have done with it. Except in Hungary or in Spain, whose sprung-rhythms derive from the Moors, even the folk-music of the west is rhythmically square. Compared to the subtleties of an African drum chorus, the whanging of Tennessee mountain music or the iron cadences of the Polka are barbarity itself. In the symphony, barring an occasional thumping finale, rhythm is scarcely more than a convention, an arithmetic device enabling large numbers of musicians to play together coherently. The limpidity, the sense of order we feel in Bach or Haydn is due not merely to the relative simplicity of their harmonies or to the precise working out of contrapuntal themes. It also depends on a certain monotony in the phrasing, which in turn is a result of the rather narrow range of metrical quantities used. Unlike jazz, very little of our music is composed *against* the beat. Our concept of counterpoint seems to have ended where it began, with melody.

The catch is, of course, that rhythm and melody cannot really be separated in this way. The quality of a melodic phrase depends as much on the time-intervals between notes, as on their tonal relation to one another or to the underlying chords. In the long run therefore, to neglect rhythm is to impoverish melody, which leaves only one of our original three elements intact. Toward the end of the 19th Century music became in fact more "vertical," more purely harmonic. With Debussy counterpoint ceases and melodic themes, instead of leading the development (as they did in Brahms for instance), now lie like stray threads on a vast fabric of chords. Relying mainly on "coloration"—huge tone-clusters dissolving and re-forming like light-patterns in the Aurora—the music of the impressionists was in one sense a *tour-de-force*, and in another perhaps, a *pis aller*. As a technique it was a false solution to the problem confronting western music as a whole, this problem being how to revive melodic invention which, owing to the neglect of rhythm, had all but withered away.

If the solution was false, it was also logical, in view of our habit of regarding harmony as Higher than beat. The false-ness however, is apparent enough in the music, which today sounds dimensionless and a bit vulgar. Like movie-scores, it is not so much an activity on the part of the listener, as an effect on him—something which can not be said of Bach or for that matter, of good jazz.

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The late Charlie Parker (left), one of the founders of the Progressive Jazz movement, with Frank Etherton at Birdland. Photograph by Paula Horn was one of the last taken before Parker's death.



Paris

by Michel Seuphor

After an exhibition at the Galerie Louis Carré several months ago entitled "The Face in the Works of Léger" we now find, at the same gallery, "Landscape in the Works of Léger": an exhibition which, even more than the earlier one, gives us an over-all view of this painter's work.

Fernand Léger disappointed quite a few people, myself included, when toward 1925 he once and for all abandoned non-objective painting. More than any of the cubists, it was he who seemed destined to bring fame to the new-born abstract art. The "contrasted forms" of 1913 and 1914 can be considered abstract improvisations on a given theme, showing only the faintest trace of representation. Léger then strengthened his sense of composition, making it more rigorous and showing a decided preference for straight lines. This continued until 1921 when the female figure suddenly made its appearance, its rounded forms and curving lines tending occasionally to dominate the straight. Yet in 1924 some of his canvases showed a distinct neo-plastic influence. I visited Léger quite often then and during the following years, and I know that the case for abstract art had not yet been thoroughly investigated by him: witness his lively and continued interest in Mondrian.

Nevertheless, Léger struck out resolutely on his own. It is probable that he feared more than anything a kind of desiccation, a kind of absolutism irreconcilable with his own combination of Norman good common sense and inborn Cartesianism. "*L'esprit nouveau* is coming from the north," he says later; but in "the north" he seems not to include France.

The Galerie Carré exhibition is eloquent on more than one count. It reveals first of all the consistent coloring of Léger's canvases from those of 1914 to the very latest. It shows also the evolution of the straight line into a line increasingly fanciful and narrative (*Polychrome Landscape*, 1937), developing these last years into rather grimacing forms and a style clearly baroque (*Red Carpet in the Landscape*, 1952; *Birds in the Trees*, 1953). A very beautiful canvas done in 1944, *The Black Wheel*, is the connecting link between these last and the now classical pre-1939 paintings. It is a classicism in every way down-to-earth: only the joy of color keeps it from being earth-bound.

Mondrian flies up into the boundless heavens of universalism, and no one can follow him: but he leaves behind the very window from which he took flight, and within this right-angled boundary everything becomes possible once again. Léger, logical rather than idealistic, stays with us.

He wants to feel, touch, rejoice with each of us. Through his paintings he confides to us that he loves the sun, that he loves frankness, that he loves to touch.

Galic prudence rather than speculation; sound common sense rather than adventure; the measure of the man rather than the aspirations of the spirit.

Léger—without wings. But two arms for loving, and two excellent hands for fastening the bonds that hold men and things together.

In the work of Ben Nicholson, at the Musée d'Art Moderne, we find once again Mondrian's influence: but this time enduring, digested and transformed by a strong personality. This exhibition is one of the finest I have seen in Paris in many years.

Here at last is an English painter of universal significance. In a letter to a friend, made public, Nicholson told how much he was impressed by the atmosphere of Mondrian's studio when he visited him for the first time in Paris in 1934. The English painter was then 40 years old, the Dutch painter 62. The one had already harvested the fruits of maturity, the other had formed a personality strong enough not to be destroyed by the powerful teaching of his elder. There is no work by Nicholson that is not entirely his own. Even in the works that most resemble neo-plasticism, there is a kind of playful disjointedness that is this painter's distinguishing mark and is to be found in his representational works, simplified still-lives or Cornish landscapes. For Nicholson, with obvious pleasure, is always going back and forth from the abstract to the representational, and sometimes he mixes the two in a way that is most astonishing, and most agreeably unself-conscious. Therein also, is he an exceptional painter.

The man himself is hearty and cheerful. I found in him no hesitation or solemnity whatsoever. He is like an impudent *gamin*, as young as Picasso but without Picasso's guile. There is no doubt about it: simplicity is the mark of greatness.

St. Louis

by Howard Derrickson

The two regional juried exhibitions which opened here in March are dominated by painting of the abstract expressionist school, that violent form of non-objectivity which its most publicized French exponent of the moment, Georges Mathieu, calls "lyrical abstractionism." At the City Art Museum's 14th Annual Missouri Show, the \$300 Museum purchase prize was awarded to abstract expressionist Edward E. Boccia of the Washington University School of Fine Arts for his dynamic, angular canvas, *Suspended Forms*. The same artist also received the \$300

Morton D. May purchase award, selected by collector May himself, for *Of the Crotch of Squawking Shore*. Another donor, this time anonymous, also personally selected the recipient of his \$100 award, Frederick G. Bedard, who exhibited a large color woodcut in a more disciplined brand of abstraction, *Toward the Left*.

The jurors, H. Harvard Arnason of the Walker Art Center and Frederick A. Sweet of the Chicago Art Institute, gave \$100 prizes to Siegfried Reinhardt for *Daybreak*, a brilliant semi-abstraction in oil and wax, and to W. W. Barker, former Max Beckmann protégé who now embraces the manner of Matta, for an untitled surrealist pencil and ink drawing. \$50 awards went to *Intermezzo* by Helen M. Smith, who punctuates high melodic notes in orange and yellow with resounding blacks and earth tones; to *Form in Farmington, Wis.*, a straightforward report in pastels by Patricia Kamp Turmo, and to an aluminum mobile *Galaxy*, by Fred Dreher.

Winners of \$25 prizes were *Crucifixion*, by Herbert Cummings of the Webster College Faculty, in which shades of *Guernica* may be discerned; *Pitcher and Mugs*, stoneware vessels of functional design incised with serpentine motif, by Patricia Degener; *The Mourners*, gothic in design and glowing in color, by Louise Horwitz; and *After the Show*, by Thelma Nozer Webb. An outsize print, *The Grumbopper* by Rudy O. Pozzati, which enters the Museum collection with a purchase award, is an example of the current attempt to make of graphics a major medium capable of being classed with paintings. Entries submitted to this show by artists living in Missouri and bordering states reached a record total of 1270.

The Artists Guild 50th Annual Exhibition of Oil Painting and Sculpture, which, like the Museum show, had a record number of entries this year, was juried by Katherine Kuh of the Chicago Art Institute, and Joseph Janowski, a painter who teaches at the Cleveland Institute of Art. The \$225 purchase award was given to *Fragment*, a painting of subtle and precarious equilibrium. The jury gave awards of \$100 each to Werner Drewes of the School of Fine Arts, for his *Still Life*, a sensuous painting of blue grapes and cool, firm eggplants, and to sculptress Elizabeth Phelan for *Big Bird*.

The work of Edward Boccia may also be seen in a one-man show at Givens Hall on the Washington University campus. More representational are the paintings on view in two of the best current one-man shows in the area. Rodney Marshall Winfield, who exhibits at the Monday Club in Webster Groves, is a master of a miniaturist's skill, and Ronald L. Blore, an art history instructor, displays a marked eclecticism in his paintings at the Art Mart in Clayton.

Boston

by James Mellow

Calligraphy having earned a new prominence by way of modern art, the exhibition of illuminated manuscripts and writing books at the Fogg Museum makes a bid for its esthetic value as well as its obvious historical worth. Ranging from the 8th to the 19th Century, the show displays specimens from the fine Byzantine hand of the *De Anima et Resurrectione* of St. Gregory of Nyssa, to the Nantucket drawing and writing book of Phebe Coleman Folger, with its pastoral detail of two girls, one in crimson, one in yellow, reading beneath the trees, while the careful inscription bids us, "See rural seats of innocence and ease/ Sequestered bow'rs and walks of waving trees."

The "Illuminations," exhibited in Houghton Library, are consistently good, particularly the openings for the *Office for the Dead* and the manuscript of St. Augustine's *De la Cité de Dieu*. What is striking is the wealth and control of detail in a limited space. As a friend pointed out, "Those old monks were on to the cubist trick," tilting the picture planes in order to show what couldn't be seen by actual perspective. And for an art form too readily considered "cloistered" there is every evidence of a perceptive appraisal and awareness of life in the expressions on the faces and in the world of birds and

animals peeping out from tendriled and leafy decorations.

The fortunes of clothing form a significant part of Eugene Atget's comments upon the passing and, momentarily, caught scenes of Paris at the turn of the century. On view at the Boylston Street Print Gallery by arrangement with Berenice Abbott (a photographer, herself, and the owner of the largest and, probably, the only collection of Atget's original prints in this country) the 15 or more of his photographs exhibited comprise a fine but small showing of the excellent and neglected French photographer. Considering the current high and deserved reputation of a photographer like Cartier Bresson, it seems unfortunate that Atget, one of his spiritual forebears, should be so little known and so little appreciated. For Atget had that gift for catching the "decisive" moment, all the more improbably, with a cumbersome view camera which he lugged around Paris for thirty years. Atget's moments are those when life seems to come to a sudden explicit fullness, as if its essential ordinarieness were made visible and, at that moment, "fixed": the ecstasy of a ragged girl dancing to the hurdy-gurdy, the shabby elegance of a coachman in sabots buying a boutonniere, the obvious pleasure of a young prostitute standing before her door in high-laced shoes, a ridiculously short skirt, a pelt of moth-eaten fox around her neck, and smiling with all the innocence of a young girl asked to pose in a field of daisies.

For this primary text of the life of Paris, Atget supplies a commentary in his photographs of the vicissitudes of clothing; having a beginning with the host of dummies decked out in prim livery in a clothier's window; a middle, in the piles of coachmen's hats and used garments in a second-hand shop; and an end, in the ominous figure of the rag-man, his cart piled high with bags, bursting-full of anonymous scraps.

In the Group Show at the Margaret Brown Gallery, the small things are the more rewarding. The paintings in mixed media of Conger Metcalf (*Two Italian Figures, Still Life with Renaissance Jug*) display an out of the ordinary ability in draughtsmanship, although the color tends to be weak. Katherine Goodman's modal and soft-grey watercolors are impressive for their balance and their simplicity, and equally good are two bird studies in watercolor by Gardner Cox. The larger paintings generally fail to maintain the quality of Yutaka Ohashi's *Stone Garden*, a large oil, somewhat in the Motherwell school, and notable for its technical competence and a refined and subtle use of color.

Washington

by Judith Kaye Reed

This is the Corcoran's year for controversy. First arguments were over the 9th Annual Area exhibition in January, with its dull, conservative painting section unaccountably selected by Andrew Wyeth. Now the Corcoran finds itself the focal point of a hotter discussion with its big, abstract-dominated national art event: the 24th Biennial Exhibition of Contemporary American Painting, which carries a \$5,000 prize purse. In each case the gallery is left standing outside the controversy—something in the position of a well-meaning host whose guests find themselves disgruntled with the program they've selected.

For while the Biennial is a rewarding exhibition, being adventuresome and consistently high in quality, it must draw complaints on several points. Major criticism heard so far is on the large emphasis placed on paintings of the abstract and abstract expressionist schools, an emphasis further highlighted by the hanging, which groups the extreme works in the first, main gallery.

Then there is the exhibition's comfortable but extremely limited size. Out of 2,101 entries, the jurors chose only 64 pictures, from 13 states and the District of Columbia. About half of them hail from New York. The 64 total contrasts with 226 pictures shown in 1953, and 271 for the 1951 Biennial. About 200 works were expected to be shown this year, according to a gallery official.

Richardson MSS 45: *Office for the Dead*



For the first time all the work on view came via the jury. Traditionally, a large percentage is invited by the chairman. It is not known which artists refused to submit their work but many well-known names are absent from the catalogue. It was at the request of local artists that the change to an all-jury system was made experimentally this year.

The judging, done in New York and Washington, is the work of three museum directors: Andrew Ritchie of the Museum of Modern Art, James S. Plaut of Boston's Institute of Contemporary Art and Philip R. Adams of the Cincinnati Museum. The jurors admit an imbalance in representation of all contemporary art styles and seem chagrined by the small size of the show. But these things aside, they can be congratulated for picking a stimulating exhibition that has, for the most part, consistency and point of view—the kind of personal verve generally associated with a one-man selection.

Cross sections, while fairer and more informative (and in this instance also truer to the Biennial's purpose) can also be dull and confusing. This show, like the individual prizewinners, reflect the judges' demand for "painterly" painting. They show a happy bias for pictures—abstract or representational—that do not substitute careless assault for mastery of craft. All of the prize-winners, three of which were painted by comparative newcomers, are distinguished by their handling of paint, expressive brushwork or drawing detail.

The William Clark First Prize (\$2,000 and a gold medal) went to John Hultberg, 33-year old Californian now living in New York for *Yellow Sky*, (see ARTS DIGEST, March 15) a large, semi-abstract composition strikingly painted. The Clark Second Prize (\$1,500 and a silver medal) went to Ivan Albright, for a massive junk-yard still life, *Tin*, in his familiar, super-detailed style.

Third Prize (\$1,000 and bronze medal) was won by 32-year-old Larry Rivers for a sketchy, life-size *Self Figure*; and Fourth Prize (\$500 and a copper medal) to 31-year-old Henry Niese for *The Window*, notable for its handling of a difficult, light-struck palette.

Nearly as newsworthy as the quantity of abstraction in the exhibition, is the kind. A good-sized group of abstractions aims for substance and subtlety, rather than shock value. A return to the disciplined creation of form, somewhat in the cubist manner, seems to be taking place here.

Outstanding among this group are Seymour Fogel's lilted easel-mural *Litany*, and Michael Fray's *Structure*, which uses Leger-like forms in an effective construction. *Painting #3* by Philip Guston, an artist who used to win awards as a "painters' painter" with a semi-classical air, is a well-paint-

ed non-objective work of art; but it lacks sufficient imagery and vivacity to compete with its neighbors. *Prelude to Nirvana* by Attilio Saleme offers a typical explicit rendering of a dream world.

Other good abstractions are shown by Joseph McCullough, Gordon Steele, Ed Betts, Richard Bove, David Corson, Frances Field and Joseph Glasco. Prominent among the missing names in this section are such popular leaders in the abstract-expressionist field as Pollock, Motherwell, Baziotis and Gottlieb.

Figure studies and still lifes, long absent in any quantity from modern art shows, also seem to be making a comeback. In addition to prizewinners Rivers and Niese, there are Keith Martin's *Interior with Seated Nudes* (disappointing, however) and such good pictures as Joseph Kaplan's strong *Interior*, Charles Wadsworth's *Flourishing Ivy*, Cecil Casebier's *Boy Drawing* and Cleade Ender's *Family Group*.

There are other outstanding or very satisfactory works in the show, which, for all its limelighting of abstraction, does run the gamut from an Isabel Bishop portrait group to a de Kooning *Woman*. These include Refregier's delightful *Tree of Life*, Simpson-Niddleman's *Eclipse* and Paul Zimmerman's *The Square*. The exhibition continues through May 8.

Los Angeles

by Henry J. Seldis

The montages of Rico Lebrun's Mexican impressions, often combining in one composition collages and painted areas, have brought him closer to fulfilling the long-evident promise of his distinguished talent.

His current return to the Los Angeles (and national) exhibition scene at the Frank Perls Gallery is a tour de force of considerable dimension. While abandoning the precision and calligraphy of line, evident in his familiar Crucifixion series, Lebrun retains the conscious organization and plastic volumes of a master draftsman, while adding to it a well-digested kaleidoscope of intense color which give these latest works an explosive and largely joyful quality, mitigated subtly by the sophisticated reservations of a compassionate, humanistic and sensitive artist.

Lebrun explains that in Mexico he rediscovered man's integration with his surroundings, so thoroughly hidden by the mechanization of our industrialized society. His new work reverberates with the conviction that a painting also presents a "habitat" in which subject and interpretation must be synthesized.

In his new approach, Lebrun creates the choreography of his composition by moving around the integral parts of its anatomy (represented by colored



Carla Tomaso: June '54

paper cut-outs), replacing them from time to time by painted passages or retaining them as part of the finished picture, which may depict his remembrance of a Mexican meat market or his re-interpretation of an ancient Japanese scroll.

Everywhere we find recognizable figurative elements and vivid colors suggested by the Mexican scene, but these are broken up and deployed brilliantly to the artist's own purpose and overflowing imagination. The mural-scale montages alternate with powerful black and white drawings in the current exhibition.

While the freedom of Lebrun's latest approach allows him to exercise his imaginative genius more flowingly and intuitively, his innate sense of organization and discipline is never lacking. It is therefore not surprising that even such impressive experimental montages as *Beggar's Entrance*, *Meat Market*, *Gate* and *Flight from the Imperial Palace* are surpassed in quality by the finished and glowing duco still life, *Mexican Table* which may be considered the best of Lebrun's latest prodigious output. The Perls exhibition serves as introduction to more extensive shows of Lebrun's recent work at the Chicago Art Institute, the de Young Museum and New York's Seligmann Galleries.

Among Southern California's artists yet to gain a national reputation, Carla Tomaso is one of the most talented. Her first one-man show at the Santa Barbara Museum of Art consists of large, inventive non-objective canvases which reveal a feeling for form and rhythm which is, paradoxically, both intuitive and disciplined. This artist creates compositions of distilled passion and bridled exuberance.

Her large, geometric or imaginary patterns are visual examples of suspended motion, often representing what seem like floating objects, immobilized by their apparent defiance of the law of gravity.

Much concerned with subtle color effects and textural values, this young painter often creates a fresco effect. The thematic objects and the sharp black lines outlining them are in poetical juxtaposition to plain backgrounds and set up their own dynamics. While some of the canvases shown are repetitive in composition, though not in form and color, Carla Tomaso has already found her own style in one of the strongest non-objective experiments seen here in some time.

In many instances composing his etchings out of several plates fashioned

into sculptural shapes, the French print-maker Henri-Georges Adam brings a fresh and dynamic approach to his art of stark abstraction. His impressive contributions to contemporary graphic art were shown for the first time in this country in a joint exhibition with the work of the young Los Angeles artist John Paul Jones at the Los Angeles County Museum.

If the earlier Adam prints reveal strong cubist, surrealist and futurist influences, it is in the striking series of *The Months* that Adam achieves a sculptural purity reminiscent of Brancusi. By bursting out of the traditional,

rectangular confinement of print-making, Adam has made a valid and dynamic contribution.

The monumentality of the Adam prints is contrasted sharply with the geometric abstractions and calligraphic images which make up Jones' more subtle statements. Some of these prints have a lyrical transparency while others excel through the sharp rhythms created by their jagged lines.

Only a searching self-portrait and the mysterious *Return* contain any figural elements among Jones' prints which share the Frenchman's feeling of directness and severity.

Nationwide Notes

Chagall and de Chirico in Texas

An exhibition of more than 50 paintings as well as graphic works and sculpture by Chagall and de Chirico will be held at the Museum of Fine Arts of Houston from April 3 to May 1. Lee Malone, Director of the Museum, writes in his foreword to the catalogue: "In choosing the works of Chagall and de Chirico for comparison by this parallel exhibition, we are fully aware that these two artists have stood far apart both in temperament from one another and from the central art movements of time. It is then almost an irony of history that links them together as two of the most inventive progenitors of the artistic mode we now recognize as surrealism. From such widely different origins as the Byzantine, which nurtured Chagall, and the classic past, which haunted de Chirico, each has compounded his own unique expression."

Outstanding paintings by these two artists have been loaned to the exhibition by museums and private collectors throughout the country.

Artist Research Project at CCNY

The problems encountered by the younger artist in exhibiting and marketing his work in the greater New York area are the subject of a research project to be undertaken by the City College of New York under a grant from the Rockefeller Foundation. The project will be directed by Dr. Bernard Myers of the City College Art Department who plans to conduct the survey through personal interviews with artists and galleries and through questionnaires which will be sent to about 250 artists. It is expected that by June 1, 1955, reasonably accurate figures will be available to reveal the precise conditions under which the artist attempts to find an exhibiting or marketing outlet for his work.

Reproductions at N. Y. Pub. Library

An exhibition of 65 reproductions arranged by the Art Division of the New York Public Library at Fifth Avenue and 42nd Street is on view in the library's print gallery on the third floor (through April 17). Entitled "Form, Color, Line—7th Century to Picasso," the exhibition demonstrates the high quality currently achieved in color reproduction of paintings, drawings and watercolors through the skilled work of 20th century printers both in this country and abroad. The show draws attention to the collection of 1200 color reproductions and 65,000 volumes and portfolios available for study in the Art Division of the central reference library.



Rudy O. Pozzatti: *Grasshopper*. Woodcut in Northwest Printmakers' exhibition at Seattle



Chagall: *Portrait of the Artist*. 1914

Print Exhibition at Wagner College

An exhibition of graphic work by Karl Schrag and Richard Zoellner will be on display until April 17 in the Beisler Lounge of Wagner College on Staten Island. Suzanne Burrey, critic for ARTS DIGEST, gave a lecture at the opening of the exhibition on March 20, on the subject, "Contemporary Print-Making."

James Penney Retrospective in Utica

The paintings of James Penney will be shown in a large retrospective exhibition from April 3 to 25 in the Art Gallery of the Munson-Williams-Proctor Institute, Utica, New York. Born in Missouri in 1910, Penney came to New York in the 1930s, where he was active in the mural division of the Federal Art Project. He subsequently held several teaching positions

and is at present instructor in painting at Hamilton College and at Munson-Williams-Proctor Institute.

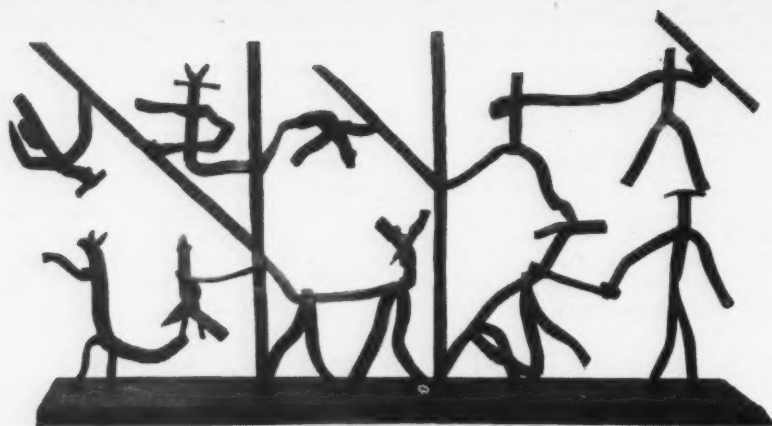
Northwest Printmakers

The Northwest Printmakers' 27th International Exhibition, a competitive show open to artists in this country and abroad, will be on view at the Seattle Art Museum through April 3. The jury selected 65 prints for the exhibition and awarded purchase prizes to Mauricio Lasansky and Rudy O. Pozzatti. A special mention was given to John Paul Jones, and honorable mentions were received by Walter Feldman, Robert E. Marx and Richards Ruben.

Artists Equity Costume Ball

The Artists Equity 7th Annual Spring Fantasia Costume Ball will be held on Friday, May 13th at the Hotel Sheraton Astor. The ball, which is open to everyone, but patronized mostly by artists and models, is limited to 1500 guests, with admission running from \$7.50 to \$25.00 per person, the proceeds going to a fund to aid ill and indigent artists who are unable to provide for themselves. This gala event, which continues the tradition of the Parisian Bal des Beaux Arts, will feature the selection and crowning of a Queen, a show of costumes with awarding of prizes, and a new edition of the journal, *Improvisations*, a souvenir book in which artists create ads for national and local advertisers. This year, for the first time, Artists Equity is fortunate in having a commercial sponsor for the ball, D'Orsay Perfumes. By its sponsorship of the ball, D'Orsay assures that the Artists Equity Fund can continue its assistance to the nation's artistic community. For reservations or information call or write to Artists Equity Fund, Inc., 13 East 67th Street, New York 21, N. Y.

Fortnight in Review



Mary Callery: *Study for Fables of La Fontaine*

Mary Callery

The exhibition of recent sculpture by Mary Callery is a richly varied show of fresh, unrepentant work, testifying to the artist's constantly expanding powers of invention, her versatility and her ability to execute a large architectural commission or a small table piece with equal authority. The nice subtleties of the smaller sculptures, the nuances of characterization and sensitive modeling, disappear in the large works, but the latter are masterfully contrived, with ingenious plastic concepts and imposing strength of form.

Models for the 12' x 12' *Birds* executed for the Alcoa Building in Pittsburgh and photographs of the sculpture suspended in the 60' high glass entrance reveal the suitability of this artist's work as an architectural accompaniment, for the bold outlines and simple forms are capable of carrying for long distances, enhancing the clean lines of the architecture without disrupting them. A quite different approach to an architectural commission is represented by the studies for *The Fables of La Fontaine*, a frieze-like sculpture to be installed in the new P.S. 34. The artist's wit is at its best in these engaging renditions of the fox flattering the crow and the thieves fighting over the stolen ass.

The exhibition also includes the legend of *Tancredi* and *Clorinda* told with heraldic bronze symbols set in plaster, a graceful *Archangel Raphael* in which painting is combined with sculpture, some ingenious small groups of figures and dogs, giant metal insects, and several strong, handsome portrait busts. (Valentin, to April 9.) —M.S.

Ben Nicholson

The geometrical severity of Ben Nicholson's fine painting must seem to many as pretty intellectual stuff, austere and refined like the final cryptic symbol on the mathematician's blackboard. Yet in its own individual way Nicholson's work takes on romantic and poetic overtones extending beyond purely rational confines. Tenderly drawn lines and warm, glowing color-blushes summon up an expressiveness transcending the logic of the means. Creating acute tensions, and finally resolving them into balanced, almost classical harmony are the familiar aspects reiterated in Nicholson's recent work.

Structured into purest clarity, the lovely still-life, *Greek*, clearly defines Nicholson's affinity to cubism, the source from which his art flows. (Durlacher, to April 23.) —A.N.

Jacques Villon

Now in his 80th year, Jacques Villon, "the unacknowledged father of modern print-making," is being honored by a show of paintings, drawings and prints, to celebrate the forthcoming appearance in Paris of 25 original color lithographs with which the artist has illustrated the text of Virgil's *Bucolics*.

Villon, who made his first print in 1891, has since produced over 600 works in the graphic media. His current exhibition includes some examples from his retrospective held in 1953 at the Museum of Modern Art, but shows a good many which have not been previously seen, ranging from a realistic *Les Femmes de Thrace* of 1907, through phases of cubism to the richly toned *Equilibrist* of 1914 and continuing to a stunning lithograph, *La Cheminee*, of 1952.

The illustrations for the Virgil text have, beyond the lightness of the pastel color tones, a lyrically undulant linear flow not usually associated with the astringent straightness of Villon's pictorial utterance, but maintain his ordered relationships and combine beautifully with type. The show includes a classically composed self-portrait in oil. (Goldschmidt, to April 30.) —S.F.

John Fenton

In John Fenton's first one-man show, at the Babcock Gallery, a procession of brilliant figures makes an astonishing array of costume and color, fantasies of the artist's imagination, yet set in realistic forms. For whether he portrays chess players, a bull fighter, circus performers or symbolic themes, the conceptions are embodied in sculpturally modeled figures of great vitality. Much of this vitality is conveyed by bodily gesture that is an integral detail of a sound composition, much by the skillful color patterns that appear exactly appropriate to their themes. Fenton is a young artist who has acquired an unusual gift—especially for contemporary painters—of

superb draftsmanship, surety of line, clarity of contour and incisive definition of forms. (Babcock, April 4-23.) —M.B.

John Whorf

Master of mood, of the poetic nuance of light and atmosphere, this veteran landscape artist exhibits flawless watercolors of wave-drenched rocks and hushed snow scenes and fishermen in the lifting fog. The diffuse light, enveloping mists and delicately blurred horizons lend a quality of enchantment to a landscape such as *Vermont Hills in Winter* or a romantic painting like the moonlight *Bather*. The silvery *Sailing Party*, *Moonlight* in luminous dark tones and the benign *In May*, which suggests the odor of lilacs and the gentle stirrings of spring, are two demonstrations of the artist's ability to infuse an ordinary scene with the evocative mood of season and time of day and recollected enjoyment. (Milch, April 4-23.) —M.S.



Jane Wasey: *Baby Owl*

Jane Wasey

The raw materials, the various stones and woods which Jane Wasey uses are so beautiful to behold that it is a pity that the animals, birds and figures she sculpts do not reach deeper artistic levels. The tendency towards stylization of form and sentimentality of expression throws much of her work, especially the birds and animals, into the realm of the ornamental. The literary content too often dominates esthetic considerations of form, space and that mysterious ingredient which makes for more significant art. This is not wholly true, however, for a few of the smaller pieces, such as the contained, tactile *Baby Owl* and *Cowbird Mouse*, impressive in their feeling for sculptural form and the subordination of subject-matter to the artistic idea. (Kraushaar, to April 9.) —A.N.

Jason Seley

Jason Seley's major concern in his plaster and metal sculpture is for the connectedness and rhythmical sweep of form into form. Somewhat flatly conceived sculptural planes are structured into deceptively quiet movements, more dynamic than a casual glance would reveal. In such metal pieces as the graceful *Dancers* 1952 and the witty *Sex-tette*, this subtlety of handling makes for weightlessness, a choreography of simplified sculptural form. Seley's large plaster piece, also called *Dancers*, loses this particular airy buoyancy, and its massing of figure-shapes caught in gentle gestures are more earth-bound. *Warrior*, though an early piece, is one of the most impressive in the show, while the delicate poise of *Animal*, in the lost wax method, evokes a kind of primitive symbolism. (AAA, to April 25.)—A.N.



Seymour Boardman: *Interior Landscape*

Seymour Boardman

The paintings which comprise Boardman's first one-man show are executed in a style which draws its energies from a vision of landscapes and seascapes; yet so immersed are they in a nocturnal atmosphere that only some profound compositional instinct—that is, a sense of abstraction—can retrieve them for the daylight eye. The recurring image here is a black canvas (incorporating many nuances in its blacks) out of which emerges a white-gray light which may be either the picture's central form or which lights whatever emergent forms are created. A benevolent sea may be seen to wash an imaginary shore; perhaps a premature dawn surprises a rising mist; or a deserted landscape may be visited by a fugitive cloud—these are some of the representations which suggest themselves. And yet Boardman's pictorial idea has no need to pursue them beyond the suggestion, and the result is a series of handsome canvases which are romantic and visionary without any straining after "Freudian" or symbolic effects. (Martha Jackson, to April 9.)—H.K.

Easton Pribble

A lyrical colorist, Easton Pribble manifests a firmly directed development in his oils since 1949. After the pale, dusty tonalities of *Roses* and the more urgent and complex silhouettes of *Indiana Barn*, appears a phase

of controlled color blocks (*Sunset, Urban Study, Blue Night*). More recently there is a fusion with natural forms again in the various studies of pines—lofty, tilted, suspended in space—where the color is at once brilliant and broken, spontaneous and regulated.

Impressive as they are in design, control and execution, the Pine paintings have less distinction inasmuch as they are less individual in flavor than the earlier *Indiana Barn*. The former might be regarded as brilliant derivations from Cézanne while the latter evokes the flat landscape and the folk music of the American Midwest. (Alan.)—S.B.

B. J. O. Nordfeldt

Working in the orbit of Marin and Hartley, Nordfeldt's recent works affirm his pictorial

Assyrian and Persian Art

Called in the Bible the "Minni," more commonly, the Persians, an exhibition of recent excavations in Kurdistan reveals their extraordinary craftsmanship in gold, silver and ivory during the first millennium B.C. Some of the indigenous traditions of Mesopotamia, the familiar large-eyed Sumerian goats and faces, the Assyrian winged deities, the portentous lions and bulls, are found as an incorporate part of daggers, sheathing, bowls and diverse grave objects.

An important feature among these impressive relics is the display of the world's oldest wax tablets recording some astrological advice to King Sargon who reigned in the 8th century B. C. The simpler bronzes of Luristan, some of which are included in the exhibition, bear an interesting relation to the more delicately wrought ivories of the palaces. (Metropolitan Museum.)—S.B.

Word Becomes Image

Certain texts have evoked images for centuries—Ovid, Aesop, Dante, the Bible—images which by great artists are more than mere illustrations but conceptions which, from the Metropolitan's vast print collection, are wonders to compare. *The Good Samaritan*, for example, is recreated by Rembrandt at the moment when the victim is being delivered to the door of an inn with innkeeper, servants, stray dog comprehensively treated in a compassionate and natural scene. An engraving of Hogarth's version combines awkward classical poses with the down-to-earth details of pouring salve on the wounds. Rodolphe Bresdin (Redon's teacher) places the tiny figures in a vast and sinister wilderness.

Another interesting interpreter is John Martin, an English mystic (1789-1854), who creates a curious, almost photographic atmosphere in his illustrations for *Paradise Lost*. William Blake is the key figure of the exhibition incorporating word and image in prophetic subjects and *Songs of Innocence and Experience*.

The range of examples includes a Japanese publication of La Fontaine and Calder's and Frascini's versions of *Aesop's Fables*. (Metropolitan Museum.)—S.B.

William Blake: *Angel of the Revelation*. In "Word Becomes Image" exhibition at the Metropolitan



Leland Bell

Portraits and studies of the figure are the subjects to which Leland Bell has devoted his artistic energies during recent years. Working in a comparatively small, intimate scale, the artist focuses his attention on the figure alone, without prop or setting, attempting to convey both solidity of form and fluidity of movement, indicating stance, gesture and potential motion through single strokes in a gradual multi-layered build-up of the paint. The brushwork is studied and carefully calculated as well as forceful and direct; the color, flesh tones overlaid with tints of blue and green, is raw and expressive, and there is an intensity of concentrated vision, enforced by disciplined execution. (Hansa, to April 10.)—M.S.

Grace Hartigan

Paintings by Grace Hartigan, with their flashes of bright color and flux of movement, form a lively showing. The artist appears to draw directly with her brush, imparting a vibrating spontaneity to her themes. A Grand Street window filled with figures arrayed in bridal finery might seem a static subject, but by skillful contrasts of color and sharp incidences of form, the display assumes the vitality of a parade. In like manner the jostling figures of *Masquerade* in studio trappings is imbued with vivacity. Rather wiry brushing and brittle paint alternate with solidity of forms and areas of smooth color. Outstanding are *Maskers*, *Girl with Fan*, a still life of Spanish jars in swirling lines of gray, and *Bridal Dress in a Shop Window*. (Tibor de Nagy, to April 2.)—M.B.



Elie Nadelman: *Dancer*

Elie Nadelman

This well-selected group again demonstrates Nadelman's piquant merger of American folk-sculpture with a stylized neo-classicism. On the one hand, there is the series of marble busts, chaste and elegant in their polished surfaces, quiet reserve, and discrete decorative geometries. On the other, there are the more casual studies of dancers in the middle of a high kick or a somersault, where the sculptor displays both his characteristic wit and his penchant for polychromy, attenuated limbs, and svelte curvilinear rhythms. Yet while Nadelman's art is generally arresting in individual examples, it runs the risk, seen in larger samples, of becoming almost too chic in its studied simplicity and self-conscious ingeniousness. (Hewitt, to April 16.)—R.R.

Jean Paul Riopelle

Dizzing through the constant shifting of form and unbroken oscillating movement which the eye is unable to resolve into a stable pattern, the paintings of Riopelle are mosaics of small color patches, monotonous squares which are built up into large cumulative movements. Plastering the paint on with palette knife in small straight-edged daubs which overlap like shingles, the painter captures streaks of varying shades within each stroke of color, creating a shifting luminosity within the stroke itself. The paint is heavily troweled, standing in thick peaks and crests, employed with such lavishness and in such a gaudy array of color that it resembles a confectioner's dream.

Motion is the subject of these canvases, the dissolution of form into waves of light and refracted color, with a host of glimmering, nervous tremors caught up into broad general undulations. Due to the mechanical rather than painterly application of the pigment and the lack of variation in detail, this work does not sustain under prolonged observation the excitement of the initial impact. (Matisse, to April 15.)—M.S.

Ellie Zimmer

Paintings by Ellie Zimmer reveal not only technical accomplishment but also an imaginative approach to her subjects and a gift of securing unusual arrangements for them. Not that there is anything *outré* in the work, for it possesses the serenity that results when conceptions are mated with sensitive artistic translation. They impress one with the sense that the idea could not have been expressed in any other way. In the Mexican themes, the artist takes full advantage of the exotic character of the figures and their picturesque costumes but adroitly includes them in simplified designs, the handsome color patterns conforming to the plastic structure. The witty fantasy of *Boatmen* with its vivid, red contours and incarnadined figures; the solid column of funeral figures, men in gay costumes, black-clad women forming an upward surge of movement, and the engaging *Bird Vender* with the pile of fragile cages filled with brilliant birds are some of the most appealing canvases. (Contemporary Arts.)—M.B.

Philip Malicoat

With a hazy grey and dull blue palette, Malicoat focuses his attention on Provincetown seascapes, capturing a sense of rain-drenched atmosphere and expansive, yet intimate, vistas of sea and sky. If these misty scenes tend to be repetitive in theme and viewpoint, there are at least two canvases of a more interestingly romantic twist—a somber and introspective self-portrait and *Two Pitchers*, a still life of surprising scale and drama. (Wellons, to April 9.)—R.R.

American Artists Professional League

In this varied array of academic nudes, landscapes, fruits and flowers, there are several works which stand out from the group. These would include Emma Macrae's *Central Park Bridge*, with its muted palette and mottled brushwork; Stan Sobossek's *Greenwich Village 3rd St.*, color-

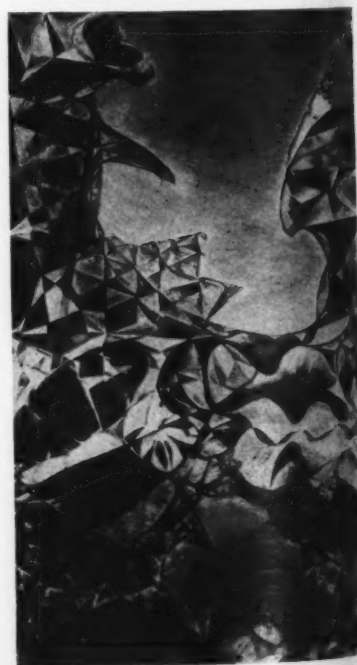
istically more audacious than its companions; and Olaf Oloffson's *The Squall*, a brisk and vibrant watercolor of boats under a brooding sky. (Gallery 21.)—R.R.

Arthur Schwieder

A popular teacher and painter of long-standing reputation, Arthur Schwieder is exhibiting his oil paintings for the first time since 1948. The sketches which accompany the large oils give some indication of the detailed study and preparation which precede the actual painting. Starting with a simple abstract design, the artist then finds a landscape which will suit his composition, making necessary adjustments in the course of several studies; the canvas itself is first divided into hundreds of prismatic segments by means of radiating lines which are gradually transformed and varied as the paint is applied. The working methods are described here because they suggest the character of the final product, the emphasis on a basic strong design which is maintained through all the intricacies and complexities of the composition, the turbulent, billowing, cavernous landscapes always in the firm control of a decreed order. Small, sharp facets are used within or against curving, undulating convolutions in highly complicated systems of variations and combinations.

Although there is a ritualized approach to this painting, it is not bound by formula; each canvas is unique and presents a beautifully worked out solution to a particular problem by a painter who knows all the rules and when not to use them. He constantly challenges himself with difficult problems, as in the defiant vertical strip, *Fishing*, and enjoys finding new ways of exercising his ingenuity. Each of these fantastic and exotic landscapes of vast scope were faithfully sketched from scenes in Central Park. (Rehn, to April 9.)—M.S.

Arthur Schwieder: *Landscape*





Cameron Booth: *Predominantly Orange*

Cameron Booth

Those who are familiar with Booth's work will find a startling surprise in the show of his new paintings. The soft forms and lyric color have given way to a tempestuous vehemence and unsuspected intensity. The paint is vigorously laid on in crude, broad strokes and harsh line, jostling shapes slide toward the periphery and the reverberations of clashing colors fill the canvas. In *Naviculai* a monstrous organism of ominous darks and strident primaries is formed of shapes flung together into a momentary cohesion always on the verge of disintegration, while *Dark Blue Spots* is a dazzling fireworks of pinks, reds and oranges, interspersed by darks like those which come from looking too long at the light. *Predominantly Orange*, while less vociferous, is again a disturbing work, the dispersed areas of concentration creating a network of tensions against a field of discordant color. These are exciting paintings and by far the most interesting which the artist has produced. (B. Schaefer, to April 9.)—M.S.

Seymour Tubis

Two different viewpoints may be discerned in Tubis' work. On the one hand, he demonstrates in three watercolors and a series of oils a delicate reinterpretation of rocks and trees in which a fibrous linear network shimmers in a sea of tremulous, watery colors. On the other hand, he attempts, with less success, more rigid color abstractions of crisscrossing rectilinear grids. Most promisingly, he occasionally combines these two approaches, as in *Citadel*, with its quietly shimmering and fragile color structure. (Eggleston, April 11-23.)—R.R.

Leon Golub

It is a little hard to pin down these paintings. Their impact is undeniable, but whether it comes from the power of their derivations (the brutal force and squareness of Aztec sculpture, for example) or from the inner drive of the artist, is not immediately ascertainable. The contrasts

of such paintings as *Inferno*, which uses strips of canvas plastered on in clusters and welts with heavy pigment, and *Burnt Man*, No. 2, with its weighty texture and gentle color, are enigmatic enough without the two *Sphinx* studies and the curious chicken-like figure called *Hamlet*. It isn't only the difference between the wide bands of black and gray which make up most of the paintings; there is something altogether different in the feeling. The *Siamese Sphinx*, for instance, is horrible enough in its connotation but seemingly a more direct expression of what the artist feels.

What can be said about this show is that however eclectic the keys and symbols used, or the surface experiments, the work is indicative of an artist who seems to be looking for a key to a special area of feeling. (Feigl, to April 2.)—L.G.

Fernando Gerassi

There is a curious Rip Van Winkle quality about this show. It comes not only from the fact that Gerassi has not shown for 20 years but from the freshness with which he attacks already explored areas of geometric abstraction. This is not to deny the rich attraction of many of the canvases, but to underline the sense of personal discovery which enlivens much of the work. As the paintings cover a span of almost a score of years, one can find in the brilliant-hued bird figures such as *Phoenix Reborn* and the almost Hungarian-decorative, *Man is Part and Center of the Whole*, a feeling of peasant myth and a symbolism which is distinctly Middle European. This same richness of color is what sparks the geometric abstractions. *The Sun Is Never Alone* is a boldly simple presentation of a yellow circle on a textured grey background in which he has combined the mystique behind the more decorative bird subjects and the reduction to essential forms in his geometric canvases. These are paintings done for the love of painting and though the dislocation of the war years has been costly, there are clear signs in this show of how far he can go now that he seems to have his grip on the brushes again. (Panoras, to April 9.)—L.G.

French Art

After quibbling over why this group should be classified as "French art" (it includes, after all, such un-French masters as Schwitters, Klee and Van Doesburg), one can simply admire its variety and high quality. For one, there are fine examples of some of the "underdog" cubists—a Herbin *Still Life* of 1911, surprisingly bold in color when compared to the discreet grays and tans of the Picassos and Braques of the period; Gleizes' *Bridges of Paris*, which transcribes in the cubist idiom the dense atmosphere and greyish light of Paris seen from the Seine; or Metzinger's *Au Café*, which retains, in its vocabulary of crisply interlocking planes, the Degas-Lautrec fascination with the world of the café. There are some intriguing contrasts to be made as well. For example, there is the change between the early Léger factory scene of 1918, with its firm, tightly-knit mechanical harmonies, and the master's recent works, often unpleasantly arbitrary in color and loose-jointed in structure. Or consider the difference between the collages of Gris and Schwitters—the precise intellectuality of the Spaniard's picture with its elevation of an anise bottle label to the world of art, as opposed to the German's poignant oval collage, with its random fragments of urban refuse. Or take the Mondrian versus the Van Doesburg—the former intense, taut, and final; the latter thin-lined, delicate, and unassertive. In other words, this handsome show offers many rewards to the mind and the eye. (Janis, to April 9.)—R.R.

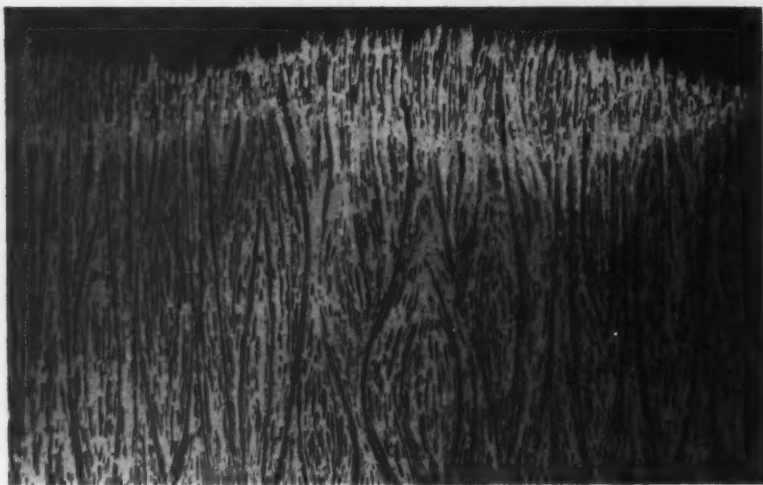


Herbin: *Still Life with Fruit*

Pierino Group

An intimate selection of mostly young painters, this group is lively and diverse. While many of the artists are abstractionist, a few follow more traditional concepts. Tom Hannan and Charles Littler exhibit bold, effective non-figurative works as does Alfred Jensen in his ponderous, Germanic abstractions. Felix Pasilis and Robert Conover, motivated by different artistic needs, both convert subject-matter into strong, harmonious compositions. Wolf Kahn offers an impetuously brushed portrait. Yet among the bright display, a simple line drawing by Tony VEVERS tops them all. Painters such as Stander, Skondovitch, Halvorsen and Newell add to the quality of the group selections. (Galerie Pierino.)

—A.N.



Tobias Schneebaum: *Grass Field*

Tobias Schneebaum

A trip to the Yucatan and Maya was the inspiration for this arresting series of paintings. At times, Schneebaum uses a drip technique with enamel paint, as in *Head in Rain Forest*, with its exciting discovery of a colossal primitive head lying among the green and brown tangle of drenched vegetation. In the more recent works, however, he has turned to a style of greater monumentality and broader, looser brushstrokes, with such effective results as *Tulum #2*, a moody vista of Aztec ruins and dense overgrowth seen under a brooding blue-gray sky. Here, as elsewhere, there is a rewarding blend of firm pictorial structure, coloristic subtlety, and a keen sense of the dramatic qualities potential to these exotic scenes. (Ganso, to April 9.)

—R.R.

Roko Group

Among the notable works in a show which includes regular members of the gallery group as well as new exhibitors, are Louise Kruger's unusual *Angel*, painted on wood, *The Monument*, in watercolor and ink by Robert Andrew Parker, and the hazy, unresolved but provocative *Rainy Landscape* by Tony Vevers. Judith Westphalen contributes an *Abstraction* of intricate rhythmic design, Peter Heinemann, a painting of *Wanamakers*, uniformly bathed in a green light, marked by beautiful draftsmanship, and Ruth Abrams' *The Couple*, a large oil of two figures in soft violet tones. Other paintings of particular merit in the group are those by Janet Marren, Walter Williams, Lawrence Campbell and Frank Stout. (Roko.)—M.S.

Hansa Group

Barbara Forst exhibits a large triptych with figures as the subject, composed according to stronger linear rhythms than her previous works. Jean Follett is represented by several of her granular canvases with collage attachments, which have a disturbingly organic quality; the most gruesome is *Lady with the Hair-filled Stomach*. By contrast, Jane Wilson's dappled landscapes have a refreshing delicacy and charm, particularly the tremulous *Girl Under Tree*. Myron Stout's severe abstractions and Arnold Singer's bright figures, so softened by the sensitive line drawn into the paint, complete the showing. (Hansa.)—M.S.

Fred Boswell

A haphazard and careless application of paint substitutes in this work for the expressive freedom of brushwork which requires experience and control. There is a sense of haste, not the compulsive intense drive which has produced great works of art in an afternoon, but an impatient haste implying boredom or lack of seriousness. Boswell's paintings represent a common variety of abstraction consisting of painting in shapes and then painting most of them out with overpainting, leaving pockets and peepholes through which some of the shapes are allowed to emerge into the foreground, creating dynamic spatial tensions. He uses bright, sometimes acid, color, and shapes which suggest tangled, thorny growths and briary thickets, but fails to compose them into any meaningful order or significant disorder. One of the better paintings in the show is *Angered Soul*, in which a black, ominous tarantula-like shape looms over the whole canvas, the singleness of intention and compositional unity giving it conviction and strength. (Perdalma.)—M.S.

James Andrews

In his first one-man show of oils, James Andrews' figures, landscapes and still lifes are subject to two major influences, but manage to arrive at statements implicit with the painter's emerging individuality. Out of Cézanne's solid dignity and the exuberance of the Fauves, Andrews works with free, loaded brushwork and clean pigment toward simple interpretations of his subject matter which hold naturalistic features to an expressive minimum. Some of the smaller canvases here—two studies for a *Figure in Landscape*, for example, are among the most effective paintings in the show. (Perdalma, to April 15.)—S.F.

Newell, Hansegger, Katz

The painters in this three-man show are interesting foils for each other: Roy Newell's pictorial utterance is deep in tones; black and gray dominate the bass notes of his romantic outlook, heightened occasionally, as in *Flamenco*, by drawn streaks of red and yellow within the slate colors.

Hansegger is lilting, light, full of those varied nuances of shape and color for which Klee is noted, with crisp cut-outs floating happily in space, each enjoying its position. Leo Katz' images are more cerebrally conceived. Based on astronomical themes in which points are the generating impulse, they create less a cosmic infinity than specific fragments cut from larger contexts. An exception, and his most successful canvas here, is *Point Power*, which radiates from a dotted white, a blue-black emanation, self-sustained within its rectangular framework. (Jacobi, to April 2.)—S.F.

Betty Parsons

Abstracts in casein and oils—the issue of the last three years—were done mainly on the Mediterranean and in Mississippi.

Voluble in pattern (and this often dazzled by a loose, hasty, puzzle-like calligraphy), dynamic and at times disorderly in conception, there tends to be a disparity between the size of the pictures and the space in which the designs are given play. Some of the small casein sketches are charged with interesting inventions. *Tropical Night*, a circular composition of the surge of surf against sand, was, of those available for review, the most convincing writ large. (Midtown, to April 9.)—S.B.

Betty Parsons: *Music*, 1954



Seong Moy

This stunning array of color woodcuts once again confirms Seong Moy's mastery of vision and technique. At his most characteristic he transforms figures into incisive, slashing, black lines which cut through space like the broad movements of curved sabres or the ceremonial sweep of voluminous Oriental costumes. But even when most agitated, as in the magnificently expansive sweep and vigor of *Classical Horse and Rider*, he retains a sense of measured, perfectly paced rhythms, which move with a studied elegance matched only by his sumptuous color sense. The latter may perhaps be best sampled in a rich and intricate work like *The Yellow Chamber*, whose

harmonies of ochre, lavender, and orange recall the late Gorky in their subtlety and distinction. In other words, there is much to enjoy and admire here. (Mi Chou, to April 30.)—R.R.

Arthur Elias

Although his viewpoint springs ultimately from the cubist still life, Elias transforms fruit, bottles, table-tops into pictures of dark, expressionist tenor. If his images are blurred and distorted in order to conform to heavy, churning pictorial rhythms of an almost anguished quality, his palette is comparably brooding, leaning towards murky greys and browns and muted blues and pinks. Furthermore, a textural warmth and opulence is added to the subtle virtues of these dense, writhing forms and somber colors. If, occasionally, the results are over-intricate and visually difficult to assimilate, the personality revealed is clearly an authentic and dynamic one, capable of such distinctive statements as the *Still Life with Fish*, more lucid, if more traditional in structure than the others, and suggesting much future promise. (Peridot, to April 16.)—R.R.



Arthur Elias: *Still Life with Fruit*



Fausto Pirandello: *Reclining Figure*

Fausto Pirandello

Pirandello, better known to European audiences than American, exhibits oil paintings which are a curious melange of different artistic modes. Elements of expressionism, cubism and fauvism play throughout his work, producing very personal and provocative images, if sometimes conceptually unresolved. A painting like the excellent *Landscape* combines the structure of cubism with translucent, fauvish color, while *Self*

Portrait and several of the strong figure interpretations appear much closer to expressionism in handling and in mood. On the other hand, Pirandello creates a dualism between representational and abstract form in the painting *Reclining Figure No. 4*. It is in such impressive paintings as the agitated, almost violent *Vineyard*, and the contrasting serene, reflective *Still Life with Bottles* that Pirandello achieves fullest command of his powers as an artist. (Viviano, to April 16.)—A.N.

Ilse Friedleben

Scissored out of bits of brightly colored paper, Ilse Friedleben's collages form an intricate drama of sharp-edged silhouettes against white paper, their branched, cross-formed spikiness creating an ominous imagery like poisonous plants or threatening totems. Highly decorative, these pictures are small in size but have the visual and imaginative power of much larger statements. (Matrix, to April 16.)—S.F.

Charles Orloff

A self-taught primitive, Orloff views the world with the untrammelled vision of the child. Bold color and form, dramatized by capricious perspectives, create pictures of immediate, refreshing appeal. Many of the paintings are engaging and charming illustrations, especially the group of brilliantly colored flower studies. The two paintings, *Winter Interior* and *Bicycle Race*, however, with their distinctive massing of dark against light, and distorted form, manifest the most original and moving visual expression. (Petite.)—A.N.



David Porter: *Pegasus*

David Porter

Most of these casein and wax paintings are not so much abstractions as fragmented, blotted silhouettes of forms against a mauve or brown (textured with sand) background. In pleasing color harmonies, they range widely in theme (from *Lot's Wife* to flower paintings), though the range is not nearly so wide in design conception and imagery. Most striking are *Man With the Blue Nose* and *Down-Bird—Across Fish*. Two "collages," beach objects nailed together to form figural compositions, are delightful. The most ambitious fragmentation is 1999? a canvas nine feet long in blacks and greys with touches of yellow which gives an impression that is more decorative than significant. (Galerie Hervé, to April 20.)—S.B.

Eduardo Sola-Franco

Playwright and painter, Sola-Franco's oils are strong and humanistic, dealing with the peoples of his native Ecuador. A huge portrait head against a mountain background (*Man of the Andes*) and the profiles of three black garbed women against a heavily baroque church altar express the two diverse influences of the natural terrain and Spanish culture. Less grandiose in theme (and more formally satisfying) is *Siesta*, three brown bodies touched with carmine, blue and orange, entwined in a circular composition. *Street of Beggars* and *The Exchange* portray with dignity and compassion other aspects of life in Ecuador. (Van Diemen-Lilienfeld, to April 9.)—S.B.

Burlingame and Jackson

Pieces of sculpture by Helen Brill Jackson consist mainly of animals cast small-size in bronze: a Roman ox, a mare and foal, a Hackney Stallion and the bust of a German shepherd dog, Draco. From head to tail, they are conventionally executed, at best, alert in their poses and expression, a naturalistic generalization of the species.

Of those available for review, Sheila Burlingame's oils are vivid designs of subjects vaguely Mexican or Spanish. *Five Women* and the grouping of mask-like faces in *The Waiting Ones* are also generalized though in a more contemporary mode. (Wellons.)—S.B.

Martinelli

The tormented, organic forms of Martinelli's metal sculpture are hammered and welded into symbolic images of man caught in some catastrophic fate, or they may be composed into small, writhing plant-like growths. Often demonic and extremely emotionally charged, the rhythms of their shapes express the romantic exaltations of an intense composer. Though the large *Manes Flayed II* dominates in scale, several of the smaller pieces in the show are superior to it. Among these the delicate, beautifully sculpted *Tiamat*, executed in the lost wax method, is most moving in its integration of sculptural form and poetic expressiveness. (Willard, to April 2.)—A.N.

Margaret Bartlett

The dark, moody drama of this artist's early abstractions gives way in these more recent summer paintings to lighter, more lyrical interpretations. These canvases reveal a clarification of color-form, not only more stimulating than their predecessors, but resulting in sounder organizations of space and structure. Also the obscure, tentative imagery so characteristic of the earlier work is strengthened to encompass more fully the artist's pictorial idea. *Devon-1954* and *Five Islands, N.S. No. 2* are the most mature and expressive examples of this new-found formal clarity. (James, to April 18.)—A.N.

Roger Kuntz

With the eye of a tourist in search of the picturesque, Kuntz records such European landmarks as the Louvre, the Castel Sant'Angelo, S. Marco. His viewpoint is strongly theatrical, with ominous and somber skies, a rich impasto, a dark and brooding palette, and broadly expansive vistas which dwarf the human figure. In *Ile de la Cité*, he is somewhat more vigorous and experimental

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in the more agitated brushwork, but in general his work suffers from a sense of too facile and complacent accomplishment. (Urban, to May 7.)—R.R.

James Billmyer

Although the artist works always from life, commencing with model or still life, space is the avowed subject of his work and each canvas is the result of painting away rather than defining the object, taking matter, animate or inanimate, and dissolving it into energy waves or spatial vibrations. Such an art, based on the premise that art and science share a common goal (although here science leads and dictates to the artist), may be valid as an experiment or a disciplinary exercise, but as an end in itself it is sterile and devoid of poetry. This is Billmyer's first one-man show; however, he brings to his painting many years of training and experience which have enabled him to solve successfully the complex spatial problems which he poses and to make of doctrinaire concepts handsome, complicated and provocative paintings. They are severe achromatic works, largely linear in construction, maintaining an unrelieved tension and constant vibration of dark and light which creates a visual excitement and unrest. Having so thoroughly mastered space, perhaps the artist will now begin to incorporate themes which excite the emotions as well as the eye. (James.)—M.S.

Charlotte Livingston

In her watercolors of verdant landscapes and dazzling stretches of sand and sea, Charlotte Livingston demonstrates a high degree of technical proficiency. Sparkling light, clear crisp line and lucidity of design distinguish these pleasant paintings and untroubled scenes. (Eighth Street.)—M.S.

Jeffrey Levey

A series of landscapes and native ritual scenes are a result of Jeffrey Levey's eight-month tour of Africa. He depicts his subjects in bright colors that approach garishness. In paintings like *Pastorale*, there is a well-composed grouping of natives in relaxed attitudes, but colors are so spotty that any unified effect he might have obtained is lost. (AAA, to April 2.)—C.L.F.

Mary Yates

Some modest street scenes (one of umbrellas in snowy weather), a portrait, and two miniatures are being shown in the customary weekly window exhibition. (Crespi, to April 2.)—S.B.

Nudes

A variety of styles on the subject only serves to demonstrate that nudes are a profound challenge—rarely met. Included are Druja's rather lush treatment in small-size, Pachita Crespi's competent chalk drawing and "Buk" Ulreich's cool gouache. (Crespi.)—S.B.

Japanese Posters

A series of striking graphic designs for advertising by a group headed by Hiroshi Ohchi. The flat patterns in these posters serve not only as decorative visual elements but as stimulating forms for the mind's eye as well. (Wittenborn, to April 18.)—S.F.



Gregory Litinsky: *Untitled*

Gregory Litinsky

The change in title of the Serigraph Galleries, which will now be known as the Meltzer Gallery, also marks a change in policy, for in addition to holding print exhibitions, the gallery will form a permanent group of painters and sculptors whose work will be shown in group and one-man exhibitions. Currently on view here is a selection of gouaches in red, black and white by a young painter, Gregory Litinsky, who was born in Russia and emigrated to this country last year. His images—animated still lifes, figures half animal, half human, floating inverted heads—while suggesting the fantasy of Chagall, are the product of a singularly individual imagination, refreshingly non-derivative in conception. The execution is boldly carried out in writhing linear strokes, which become sometimes incoherent in the impetuous recording of the restive creatures which spring from the artist's interior vision. These are more than fanciful diversions; their odd content seems to derive from a deeply felt personal experience which can best express itself in visual terms. (Meltzer, to April 18.)—M.S.

Leo Vroman

A recent show of surrealist paintings and pencil drawings by a Dutch illustrator who pays his respects to Dali and Ernst. (Bodley.)—S.F.

Donald Purdy

Rather eclectic (hints of Vuillard appear in some and Feininger in others), Donald Purdy's paintings are put together with a competence which organizes most of his work into comfortable compositions, easy to live with because they make relatively few demands upon the spectator.

Purdy's work is pervaded by a golden quality which he maintains even when the colors over it are toned into olives or browns, and his pigment is handled with an enjoyment of its physical substance; a tapestry-like texture emerges in the majority of the canvases. But the painter seems to be limiting his potential as an artist by restricting his picture-making to means already known to him through other painting, rather than risking a more direct creative experience. (Brown Stone.)—S.F.

Beatrice Grover

A medical illustrator, Grover displays the marks of her profession in an imaginative series of color lithographs. Her viewpoint, in fact, is almost microscopic, focusing on small details with crystalline precision. Her flare for intimate scrutiny is revealed in such investigations as her studies of a spiral snail shell, like the inside of an ear; a vertical, Gothicizing interplay of trees; or the curious textural and luminary effects of a block of ice. (Contemporaries, to April 15.)—R.R.

Holmead

A moody expressionist, Holmead, who is American-born but has lived much of his life abroad, paints subjects ranging from the monumental (*The Last Judgement*) to the trivial (*The Dust Complex*) without perceptible change in the sullen temper of his art. Windmills and saints and plough horses are rendered with equal intensity in somber color and heavy, forcefully applied impasto, looming out of dark and turbulent surroundings. The artist is at his best in the black-dominated northern landscapes which sprawl in oblique perspectives under stormy skies. (Barzansky.)—M.S.

Maurice E. Bandler

An octogenarian who began his study of painting eight years ago, Maurice Bandler exhibits still lifes and portraits of a fresh and charming naivete. Working in cautiously thin paint, he carefully delineates each separate form, arranging the distinct shapes in flat decorative patterns. Most successful are the delicate, quaintly stiff flower paintings in pleasant color. (April 11-23, Barzansky.)—M.S.

Leslie Powell

Working in diverse directions, Powell composes canvases distinguished for their harmonious color and bold rhythmic designs. Among the oils his most satisfying paintings are semi-abstracts, for in this vein he translates objective reality authoritatively into strikingly decorative forms. *Shifting Planes* and *Airplane Sonata*, dynamic in treatment, with merging images in the style of the Italian Futurists, are the best examples. His abstract watercolors are more subtle and lyrical, avoiding immediate and specific shapes. Intuitive in nature, these non-figurative forms may float gently or dance in gay, spontaneous arabesques. For the most part Powell is an able artist who might profit from pulling together his various inclinations, developing a definite pictorial aim. (Esther Gentle.)—A.N.

Yuli Blumberg

With a more intense feeling for figures than for landscapes, her oils dealing with the former have greater force as well as more visual interest. Working in a crude, uncontrolled technique, the artist employs larger, more simplified forms in her figure paintings. Broad moving sweeps of strong colors and black lines characterize *Mourners*. Although always brooding and remorseful, *Poet Dreaming* with its mottled, frenzied surface, almost depicts human misery. While most of her oils emotionalize but do not attain spiritual depth, *Mother and Child* and *Poet Dreaming* seem to have somewhat greater inner vitality. (Artists, to April 7.)—C.L.F.

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Erich Heckel

A pioneer of German expressionism, Heckel is seen here only in his later development, from the 1920s to the present. In general, this series of watercolors lacks the bite and fire of the master's early work, although occasional glimmers of his original strength may be savored in such works as the storm scene of 1921, with its tempestuous immediacy, the coastal landscape of 1937, with its barbed and jagged rhythms, or the male portrait of 1932, with its fiercely staring intensity. More often, though, Heckel moves towards a conservative landscape style. Here he retains some of his earlier pantheistic exultation before nature in terms of a serenity, breadth, and delicate transparency which, however successful in its own context, is inevitably disappointing in view of the artist's former vigor. (Gal-erie St. Etienne, to April 16.)—R.R.

Sanford Greenberg

Heavier in pigment and in their emotional texture, as if the artist has reached more somber levels in his subjective expression, the paintings in Sanford Greenberg's current show contrast with the relatively playful lightness of the canvases he has shown previously at this gallery. Greenberg works for big skins of color in each painting, interspersed with varying changes of hue through which travel, as space definers in a manner which inescapably brings de Kooning to mind, thin black lines, elegant at times or shaggy and runny in other instances. No. 4, a red one, is an example: its violence of vermilion is never overwhelming; it is, in turn, aggressed upon by yellow, it turns into faded or muted tones, it nears other almost imperceptibly or glides into warm olive passages without losing strength. And through these modulations weave those black linear routes which regulate movement toward a graphic imagery. (Parma, to April 23.)—S.F.

Helen Stoller

A first show which includes many styles, from a Mexican heaviness in the relatively naturalistic *First Violin* to various more or less intellectually contrived abstractions. Often richly decorative, the pieces in this exhibition manifest this painter's talented eclecticism, but fail to involve her on deeper creative levels. (Brown Stone, to April 21.)—S.F.

Puntelli and Niemann

Albert Puntelli gives casein the gleam and substance of oils in a series of dark and involved compositions. His colors have the subdued quality of stage lighting; his emphasis is upon assembling a diversity of forms within the picture plane. This, in *Three Horizons*, is done in interesting layers. *Venetian Carnival* and *Choreography* are among the more harmonious inventions.

The city is Edmund Niemann's theme. *Dusk* is depicted in broken, graphic outlines of buildings emergent as impressions in brown and orange; *Third Avenue* evokes a similar vista in blue and grey. *Railroad Yards*, stressing a swirl of space and movement, suggests that Niemann's conceptions may enlarge to solidify these initial—and superficial—charms. (Panoras, to April 23.)—S.B.



Erich Heckel: *Coast Landscape, 1937*

Coptic Textiles

To the modern eye trained on Klee or Matisse, these Coptic textiles (originating in the hinterlands of Egypt and dating from the 4th to the 8th century) offer an exciting and compatible visual experience. In these small and exquisite fragments, one may marvel not only at the textural delicacy of their intricate surfaces, but at the manner in which demons, saints, angels have been stylized into squarish, chunky forms flatly patterned against brightly-colored backgrounds. Historically, they are equally fascinating. At times they suggest the transformation of antique figures into decorative rhythms; or again they may offer the repetitive, compartmented abstract designs of Near Eastern art; or, on the other hand, they may look forward to the more dynamic, Western approach of Romanesque art, with their ordering of figures into a severely geometric scheme. (Segy.)—R.R.

Susana Guevara and Students

The works of the teacher (a Chilean-born grandmother) in gouache and casein reflect in form and color her South American ancestry, and she approaches her themes with a child-like freshness and simplicity. Design is the strong point in *Three Indians* and *Three Kings*.

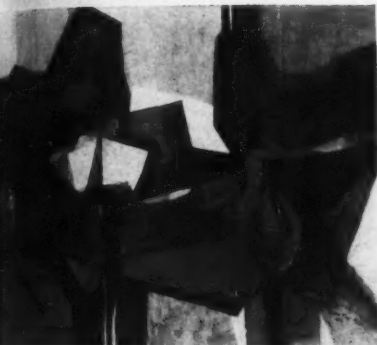
The children, who number about 50, have been remarkably stimulated by Mrs. Guevara's influence. Their imaginations have been fertile in manifold styles (including a few lively abstractions). Not the least of her gifts must have been to suggest to them the moment to stop. (Galeria Sudamericana, to May 2.)—S.B.

Berto Lardera

These abstract gouaches and collages are handsome and simple. Painted or pasted with a directness which seems sure of its every move, they are conceived as interacting forces in space, with the whiteness of the paper granted equal importance as color areas in the ensemble. Lardera's approach is consistent with that will toward rational order which one associates with Poussin, Cézanne and cubism, and his work attains dignity despite its bright, almost smart ease of execution. (Wittenborn, to April 4.)—S.F.

Gaylord Flory

A Lowe Award artist who has exhibited several times previously at this gallery, Gaylord Flory displays increasing maturity in his most recent paintings. Usually dependent on line to pull together vague and indecisive areas, he manages to eliminate it almost entirely from the large new painting, *Contrasts*, a striking composition in which the forms are bold and clear and the contrasting values well organized. Other notable works are *Night Travels* which suggests the unfolding of a night blooming plant in deep midnight shades of blue and green, and the predominantly yellow *Duality* in which the artist's sensitive handling of paint is particularly evident. (Eggleston, to April 2.) —M.S.



Gaylord Flory: *Contrasts*

Herbert Zweig

Balanced composition, painstaking care in the design, a preference for muted sober color and the emphasis of calm horizontals characterize the sparse still lifes and stark landscapes of Herbert Zweig. In a more flamboyant vein are his complex intaglio etchings, with the eclectic subject matter and potpourri of textural effects which reflect the influence of Lasansky, with whom the artist studied. (Bodley, to April 16.) —M.S.

Columbia University Students

The paintings here are mainly defined as student work in that the names of instructors are posted above the categories. The phrase in no way implies "unprofessional." If anything, the work is too confined and too cautious since one expects a certain heady recklessness from "students," and the effect here is disappointing. There are three paintings by Alice Adams which have a lush quality and the stamp of a personality as does Thomas Peterson's *Still Life with Table*. There are a number of pleasant and acceptable paintings like Henry Neise's yellow and pink, carefully painted *Columbia Still Life*, and John Frank's *Beginning of Spring*. But on the whole, the paintings feel teacher-ridden and the graphics are Klee-commercial. Among the sculptors, John Rhoden has an elegantly sensual nude in marble and Bella Noble's squat simian *Oka* is a happy object.

There have been teachers who have advised students to do a series of really "bad" paintings. One wishes that such a spirit had been around to spark this obviously talented group. (Forum.) —L.G.

Astronomical Paintings

Attempting to "place himself in the mind's eye of the astronomer," Mel Hunter makes detailed illustrations of his unusual planetary visions that are partly based on scientific theories and partly conceived by the imagination. They would adapt themselves better as science-fiction magazine covers than as paintings. (Hayden Planetarium, through April.) —C.L.F.

Frank Greco

In a strictly limited vocabulary of interlocking circles and rectangles, in flat hues, mechanically drawn and dissected, Greco attempts such themes as *Emanation*, *Obliquity* and *Incandescence*. To be sure, he achieves considerable variety in the distribution of these same forms and colors, but the style is so posterlike and redundant that the titles seem to be mostly interchangeable and an exhibition of many Grecos is tiresome. One picture, *Semaphore*, says about all there is to say. (New Gallery, to April 9.) —S.B.

William Muir and Luise Kaish

In medium as well as in viewpoint these two sculptors complement each other. Muir works in wood, and his organic shapes, which grow outward into space like the branch of a tree, generally conform to the traditions of Arp, Brancusi and Moore. Yet despite the attractions of their elegant finish, these sculptures too often lack the mark of an incisive personality, substituting a rather bland, though pleasant, tastefulness. By contrast, Kaish leans towards the over-dramatic and the strident in her barbed, metallic forms. Poisonous desert plants, spikey hooks and claws burst forth in anguished agitation with results which tend to be structurally over-intricate. The less pretentious works, such as a series of playing children, are generally more convincing in their high surface polish and their taut interplay of plane and void. (Sculpture Center.) —R.R.

Sculpture in Reproduction

Recently shown, this exhibition featured a remarkable group of sculpture reproductions by the Alva Studios: 136 small and medium-sized examples from Pre-Columbian, Eastern, African, Greek, Roman and more recent art periods. Most of the pieces in the show were made of Alvastone—a versatile material which can, apparently, be made to imitate almost any surface—although metal has also been used for some of the other replicas here. The spirit as well as the look of the originals has been aimed for, and unlike the effects in so many unsuccessful reproductions of paintings, this faithfulness to the original has resulted in gratifying duplications within a price range which makes them easily available to collectors of modest means. (Galerie Moderne.) —S.F.

Hunter College Students

A sophisticated exhibition in terms of general college student output, the selection of work by students of Robert Motherwell (painting), Gabor Peterdi (graphics and drawings), and Harry Stinson (sculpture), indicates a familiarity with and understand-

Continued on page 30

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Here you will find complete, detailed, and up-to-date lists of museums, art schools, and art associations in the United States and Canada, plus a carefully classified list of museum publications; a list of traveling exhibitions and booking agencies; a list of art magazines, their editors, addresses, and subscription costs; a list of newspapers carrying art notices, including the name of the art editor or critic. The Directory gives full details about the organization, officers, committees, and chapter members of the American Federation of Art. Each entry is listed in a full master index under the name of the institution or organization, and within the index, there is a listing of special collections under broad categories.

NEW! • a special listing of children's museums including the name of the director, sponsorship, collections, and activities • a directory of art education supervisors arranged by state and city and including street address • a section devoted to fellowships and scholarships available in the art field. This section is arranged to indicate the donor, stipend, persons eligible, when offered, and duration •

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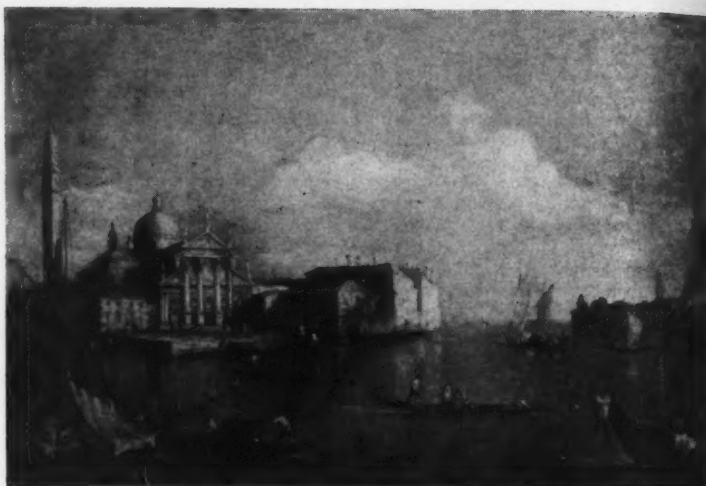
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Guardi: Venetian Scene. On auction at Parke-Bernet, April 22-23.

Auction Calendar

April 5, 1:45 P.M. Parke-Bernet Galleries. Antique mirrors, frames and frame moldings; hand-carved frames, reliefs, brackets and finials. The stock of M. Grieve Co., Inc. Exhibition now.

April 7-9, 1:45 P.M. Parke-Bernet Galleries. Georgian Furniture and silver; Staffordshire ware; paintings, drawings, mezzotint engravings; Oriental rugs, Minton and other table porcelain. Property of Walter P. Chrysler, Jr., and estate of late Joseph LaRocque. Exhibition from April 2.

April 12, 1:45 and 8 P.M. Parke-Bernet Galleries. The Library of a prominent French attorney, including some of the best work of the 19th and 20th century French artists, publishers, printers and binders with important surrealist material. Exhibition from April 2.

April 13-14, 1:45 P.M. Parke-Bernet Galleries. Oriental Art. Property of Mrs. Kathe H. Sklarz and other owners. Exhibition from April 9.

April 15-16, 1:45 P.M. Parke-Bernet Galleries. Rare early American silver; American and English furniture and decorations; American paintings. Property of Morris Cohon and other owners. Exhibition from April 9.

April 19-20, 1:45 P.M. Parke-Bernet Galleries. Important art reference books, finely bound sets; books on Japanese prints. Exhibition from April 14.

April 21, 1:45 P.M. Parke-Bernet Galleries. Diamond and other precious stone jewelry from private owners. Exhibition from April 16.

April 22-23, 1:45 P.M. Parke-Bernet Galleries. 18th century French and other furniture, including Louis XV salon suite covered in Royal Aubusson tapestry, Louis XV red lacquer commode and silk needlepoint rug; silver; paintings, including *A View of Roman Archway* by Hubert Robert, a pair of carnival scenes by Tiepolo, *Mary at Valley* by Tiepolo, *Chateau de Cartes* by Chardin, and works by Guardi, Boilly, Boucher, Boldini and others. From the collection of Rodolphe, Prince de Faucigny-Lucinge, and other owners. Exhibition from April 16.

Artists' Bazaar

A new specially priced Fredrix Belgian linen canvas has been announced. Made from 100 per cent flax fibres and packaged in six-yard rolls, 52 inches wide, it retails for \$23.75. This sturdy canvas is called No. 190, Antwerp. A sample, together with a sample booklet containing swatches of eight cotton and linen canvases, can be obtained without charge from E.H. & A.C. Friedrichs Co., 140 Sullivan Street, New York 12.

New Plastic finish wall boards by Marlite, manufacturer of many home furnishing wall panels, is a new addition to their catalogue, and might also be a good surface for painting with plastic paints. A pre-finished surface eliminates any need for repainting, is available in many patterns such as wood, marble or tile as well as plain colors. Special adhesives and tongue and groove joints make it easy to install. With aluminum mouldings, it can also be used as a free standing partition in sizes up to 4' x 8'. Write for further information to Marsh Wall Products, Inc., Dover, Ohio, or ask for the catalog at most building supply dealers.

Bon Bazar, a shop in Greenwich Village that specializes in mosaics of unusual artistic quality, is now offering a do-it-yourself stacking-table kit to artists and hobbyists. Half-inch Italian glass mosaic tile squares come in 40 different colors and can be used for table tops, plaques, lamp bases or other items both beautiful and useful. The wrought iron end-table can be assembled for less than \$10.00. Instructions and mosaics can be obtained by writing to Bon Bazar, 228 West 4th St., N.Y.C.

Paint and plaster are combined in an amazing, little-known new paint called *Plastr-Tone*. It is a rubberized textured paint with Alkyd resin base that seals cracks, can cover any surface (wallpaper, brick, wood, plaster) with a beautiful, durable and professional sand finish look. The miraculous 2-in-1 operation paint comes in 15 colors. For artists it might be an interesting material to try for its textured finish and mural possibilities. Write for folder and prices to the N. Y. distributor, Montauk Associates, Inc., 49 Throop Ave., Brooklyn 6, N. Y.

Where to Show

National

Flushing, New York

25TH ANNUAL SPRING EXHIBITION, Art League of Long Island, May 15-21. Open to all artists. Media: oil, watercolor, pastel, caseins, prints, sculpture, ceramics. Fee: jury; prizes. Entry cards and work due: April 29. Write to Louise Gibala, Art League of Long Island, 149-16 41st Avenue, Flushing, N. Y.

Mahwah, New Jersey

ART PROJECT SPONSORED BY THE ART COUNCIL OF NEW JERSEY AND THE FORD MOTOR COMPANY. Exhibition to be held at Mahwah Plant of Ford Motor Co. in 1956, dates to be announced. Open to all artists. All media: subject matter must bear directly on operations at the Ford Motor Co.'s assembly plant, Edgewater, N. J., or the plant now under construction at Mahwah, N. J. Participating artists must register with Art Council which will arrange sketching dates. Fee: \$2. Jurist: awards. Write to Art Council of New Jersey, Box 176, Ramsey, N. J.

New York, New York

CARAVAN GALLERY, April 10 to May 3. Open to all artists. Medium: watercolor; 2 works may be submitted for choice. Hanging Fee: \$2.00 for members, \$3.00 for non-members. Work due April 4-5. Caravan Gallery, 132 East 65th Street, New York 21, N. Y.

New York, New York

FRESCO COMPETITION, auspices of the Margaret Blake Fellowship, Skowhegan School of Painting and Sculpture. Open to all artists, for the decoration in fresco of the ceiling of the South Solon Meeting House in South Solon, Maine. Prizes: \$150 and \$75. Closing date: May 10. Write to Skowhegan School, 2 West 14th St., New York 11, N. Y.

New York, New York

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY. National Arts Club, N.Y.C., April 28-May 14. Open to all artists. Media: oil, watercolor, sculpture and graphics. Fee: \$5. (\$2 refund if not accepted.) Jury; prizes. Entry cards and work due: April 23. Write to Gertrude F. Smith, 37 Duncan Avenue, Jersey City, N. J.

Regional

Bristol, Virginia

12th ANNUAL REGIONAL EXHIBITION, Virginia Intermont College, May 2-28. Open to artists of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, Georgia, Alabama and the District of Columbia. Media: oils, watercolors, drawings, graphics. Jury; cash prizes. Entry fee: \$2. per painting; \$1. per drawing or print. Entry cards due April 5, entries due April 15. Write to C. Ernest Cooke, V.I. College, Bristol, Va.

Chautauqua, New York

1955 TRISTATE JURY SHOW. McKnight Memorial Hall, The Chautauqua Art Association, July 2-17. Open to artists born or resident in Ohio, Pennsylvania and New York. Media: oil and watercolor framed. Entry fee: \$3. Jury; Awards. Entry blanks due by May 8. Work received from July 1-17. Write Chautauqua Art Association, Furniture Manufacturers Building, 11 West 2nd St., Jamestown, N. Y.

Dallas, Texas

DALLAS COUNTY 26TH ANN. OF PAINTING & SCULPTURE, May 11-June 5. No fee. Jury; prizes. Entries due: May 4. Write to Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

Detroit, Michigan

MICHIGAN WATER COLOR SOCIETY ANNUAL EXHIBITION, Detroit Art Institute, June 13-25. Open to Michigan artists. Media: watercolor. Two paintings may be submitted. Entry Fee: members \$1.50 for two paintings, non-members \$2.50 for each painting. Work must be delivered by May 14. Write for application blank to Doris Waite, 14111 Steele, Detroit 27, Michigan.

Indianapolis, Indiana

48TH ANNUAL INDIANA ARTISTS EXHIBITION, John Herron Art Museum, May 1-June 5. Paintings and sculpture, oil media. Jury. prizes. Entry fee: \$3.00. Entry cards due: April 11; work due: April 13. Natives or former residents of Indiana eligible. Write to Dr. W. D. Peat, Director, John Herron Art Museum, 110 East 16 Street, Indianapolis 2, Indiana.

Memphis, Tennessee

5TH MEMPHIS BIENNIAL, Dec. 2-25. Paintings, sculptures, graphic arts. Jury, prizes. Entry fee: \$2.00 per entry. Work due: Nov. 10. Natives or residents of Arkansas, Mississippi, Tennessee eligible. Write to Louise B. Clark, Brooks Memorial Art Gallery, Overton Park, Memphis, Tennessee.

New York, New York

39th ANNUAL BROOKLYN SOCIETY OF ARTISTS, Hotel New Yorker, April 16-24. Members only. Work due April 15. All media. Write Jenny Fehr, 1745 President Street, Brooklyn, N. Y.

Norwalk, Connecticut

6TH ANNUAL NEW ENGLAND SHOW, Silvermine Guild of Artists, June 2-July 10. Open to artists born in New England or a resident therein for two months of the year. Media: oil, watercolor, casein, pastel, ceramics and sculpture. Fee: \$4. for two entries in any one medium. Entry cards and work due: May 13-16. Jury; prizes. Write to Revington Arthur, Silvermine Guild of Artists, Norwalk, Conn.

Pittsburgh, Pennsylvania

WESTERN PENNSYLVANIA SCULPTURE EXHIBITION, May 1-22. Open to artists within 100 mile radius of Pittsburgh. All permanent sculpture materials. One-man jury; cash awards, \$100 purchase prize. Entry Fee: \$2. Entry cards due April 16. Work due April 22. Write to Western Pennsylvania Sculpture Exhibition, Arts and Crafts Center, 5th and Shady Avenues, Pittsburgh 32, Pa.

Pittsfield, Massachusetts

BERKSHIRE ART ASSOCIATION members' show, April 10-24. Paintings and sculptures. Membership fee, \$4.00. Pittsfield area residents eligible. Write to R. B. Kimball, Berkshire Art Association, Berkshire Museum, Pittsfield, Mass.

Portland, Oregon

6TH ANNUAL EXHIBITION OF NORTHWEST CERAMICS, Oregon Ceramic Studio, May 13-June 11. Open to artists residing in British Columbia, Idaho, Montana, Oregon and Wash. Media: pottery, ceramic sculpture and enamel. Jury; prizes. Entries due: April 11-25. Write to Oregon Ceramic Studio, 3934 S. W. Corbett Ave., Portland 1, Oregon.

Sacramento, California

30TH ANNUAL EXHIBITION, Kingsley Art Club, May 18-June 26. Open to residents of the Central Valleys. Media: painting, drawing, prints, sculpture and crafts. Entries due: May 6-7. Jury; prizes. Write to Mrs. George C. Brett, 2757 Curtis Way, Sacramento 18, California.

Sioux City, Iowa

SIOUX CITY ART CENTER ANNUAL MAY SHOW, May 17-June 11. Oil Paintings only. Open to residents of Iowa, Nebraska, South Dakota and Minnesota. Entries and entry forms due May 1st. Jury. Prizes. No entry fee. Write David P. Skeggs, director, Sioux City Art Center, Commerce Building, Sioux City, Iowa.

South Bend, Indiana

3RD ANNUAL REGIONAL CERAMIC EXHIBITION, May 15-29. Open to residents and former residents of Indiana and Michigan within 100 mile radius of South Bend. Media: ceramics, ceramic sculpture and enameling. Jury; prizes. Fee: \$2. Entry cards due April 25; work due before May 1. Write South Bend Art Association, 620 West Washington Avenue, South Bend, Ind.

White Plains, New York

HUDSON VALLEY ART ASSOCIATION, 27th annual exhibition, County Center, White Plains, May 1-8. Media: oil, watercolor, sculpture and black and white. Open to artists in the Hudson Valley and vicinity. Jury; prizes. Fee: \$5. Entries due: April 26. Write to Cathy Altwater, 160-15 Powells Cove Blvd., Beechhurst, L. I., N. Y.

Youngstown, Ohio

20TH ANN. MID-YEAR SHOW, The Butler Institute of American Art, July 1-Labor Day. Open to artists in U. S. & territories. Media: oil & Watercolor. Prizes: total \$5000. Entry fee. Jury. Work due: June 5. Write to the Secretary, Butler Institute of American Art, Youngstown 2, Ohio.



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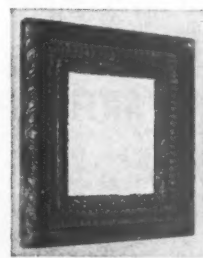
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Continued from page 27

ing of current abstract idioms which are only present in much diluted form, if at all, in the work of students in other parts of the country. The paintings of C. Cicero display a genuine vigor and originality of concept and ability to adapt a ready-made abstract language for an inventive personal expression. Estelle Rosenthal Zarowin, who exhibits competent work in prints and sculpture as well as painting, is at a more tentative and exploratory stage, but a sensitive perception and delicate rendering of nuances set her work above the average. The drawings of Barbara Haslam, the paintings by Helen Aylonitis, and Ellen Ewald's *Wire Construction* are also deserving of mention. (Forum, to April 7.) —M.S.

Robert Steed

Composites of impressions from Indian life provide a wealth of subject matter for the oils, watercolors and gouaches by Robert Steed. Handling these mediums well, his coloring is always rich and tasteful. In his oils, precise lines bind and create patterns within colored shapes. Very often his complex compositions are built on curvilinear structures as in *Mosque*, a particularly delicate work. Quite different in technique, the gouaches and watercolors are more spontaneous and at times more expressive. (Barone.) —C.L.F.

Caravan Group

In this large, varied, and busy show, there are more than the usual number of lively items. Of these I would mention Michael Knudson's *Transcendental Vistas*, with its rich, chalky surface and veiled forms; Emily Frank's *Persian Garden*, an imaginative expanse of warmly textured blues and greens; Gwytha McLean's *World Flag*, a study in brisk and spotty color patterns; Rose Graubart's *Early Bird*, a close-up of children's expectant faces; and J. Anthony Buzzelli's *Unity*, with its interplay of bright colors and a bold linear scaffolding. (Caravan.) —R.R.

Maurice Golubov

Abstractions by Golubov depict portions of a maze. Filmy, angular forms seem to divide and sub-divide in a sober, umbrous, occasionally monotonous, chemistry of color. The largest canvas broods in brown, green and cream. At the highest pitch, *Study in Blue* asserts a brilliant exception. Some of the most enchanting vistas are to be found in the small sketches, the series of oils on paper and the bright miniatures, cut like jewels. (Korman, to April 9.) —S. B.

Garcia Llort

A Catalan, Llort paints objects with that curious Spanish blend of realism and mysticism. The birds, beasts, still lifes, and figures which fill his canvases are delineated with firm, thick outlines and with colors which contrast between somber greys and blacks and more passionate reds. At his best, he conveys a sense of stillness and austerity which converts his images into ritualistic symbols of almost hieratic solemnity. (Galerie Moderne, to April 13.) —R.R.

Isabella Banks Markell

In her portraits of winsome children and handsome adults, Isabella Banks Markell makes a serious attempt at individual char-

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accretion without letting concern with likeness and expressive pose interfere with the quality of the painting as a whole. Among her landscapes, the selection of small *East River Scenes* are especially pleasing with their rich pigmentation, fragile atmospheric effects and suggestion of time of day or evening through knowledgeable use of color. One of the most notable works in the show is the large *East River in Winter* in luminous shades of grey and green, depicting the icy river and slow movement of ships and smoke. (Iolas, to April 9.)—M.S.

Ching Chih Yee

A woman painter who continues to paint in the traditional styles which she learned in China, her watercolors on silk show lovely ladies with porcelain faces in the moonlight; a long panel contrasts a princess sewing and her maid. From the expression, the gestures and the drapery, a madonna might be a Buddhist icon—except that she wears a Christian cross around her neck.

Downy chicks are created by finger painting in ink on ivory-toned rice paper; bamboo landscapes are light essays in the age-old exercise of Oriental brushwork. As though coming out of exile, these silken pictures have the gentle charm of a fading fairy tale. (Argent, to April 9.)—S.B.

Earle Olsen

Painted in or around Positano, the canvases of Earle Olsen thin Cézanne's disciplined premise toward Feininger's fragility. Each of the paintings has its own muted skin of color, combining many tints into a subtle tonal unity. Through them trail tenuous lines which hint at landscape elements without defining precisely the edges of naturalistic appearances. (Bodley.)—S.F.

Artists Equity Group

Of this lively and diverse group, I would single out for special mention Milton Avery's *Trees*, almost Whistlerian in its serene and elegant sparsity; Julio de Diego's *Mythological Dream*, like image fragments from a prehistoric epoch; Charles Shaw's handsome *Polychrome III*, with its brisk and vigorous interlockings of color planes; Benjamin Kopman's bleak and foreboding *Afternoon Landscape*; John Agell's *Gaiety*, a fresh and vivid Fauve-colored landscape; Frederick Franck's *Spider Web*, whose network is delicately interwoven in a firm scaffolding of branches; and not least, the sumptuously colored canvas of Seong Moy. (Gallery 21, to April 2.)—R.R.

Aaron Bohrod

The meticulous realism of Aaron Bohrod's current painting is not quite photographic; it misses the hard intensity of sharp-focus photography by a brush hair. Failing that, it makes us aware of its human-handed origin, and as we look for the personality responsible for this representation of factual data, we realize that the paintings are only catalogues of illustrated items: still life objects are rendered into a frozen stillness which carries no richer meaning than that of the painter's patient, impeccable craftsmanship. (AAA, to April 9.)—S.F.

Jane Gray Group

Typical subject matter for the conservative painter, portraits, still lifes and landscapes, Continued on page 34

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The Armory Show, Continued from page 4

show. Hearing that an exhibition of modern work was being held in Cologne, Kuhn, with the approval and assistance of Davies, dashed over to see it, arriving the day before it closed. Kuhn not only saw the work of the foremost French moderns but made the acquaintance of the German sculptor Lehmbruch, and obtained a promise of some of his work, and a similar promise from the Norwegian painter, Munch. He continued on his foray to The Hague, Berlin, and Munich, gathering exhibits, or pledges of them. In Paris he made contact with Walter Pach, then resident in Paris and in touch with both dealers and artists. Later Pach acted as European agent for the show, attending to transportation and insurance, a gargantuan undertaking. In England, where Kuhn was joined by Davies, exhibits from a Grafton Gallery exhibition were promised. Having on their return secured the lease of the 69th Armory on Lexington Avenue for the exposition, the gruelling work of organization and installation began, aided not only by the members of the association, but also by outsiders in sympathy with the scheme. John Quinn assumed the responsibility for the legal arrangements; Frederick James Gregg, a former editorial writer on the Evening Sun, with the artist member, Guy Pene Du Bois, paved the way with publicity; Morgan Taylor of Putnam's gave his evenings "free-gratis" to important details of procedure. Gertrude V. Whitney gave \$1,000 for the greenery decor.

Among the especial achievements of the membership, George Bellows found a solution for the apparently insoluble problem of the unsuitability of the Armory skylight for the installations. William Glackens discriminately stemmed the tide of would-be exhibitors; Allen Tucker accepted the preparation of the catalogues. But this job was too much for anyone, as constant additions to the listing were made. Relief for this situation was afforded by engaging the services of a group of art students, equipped with "Information Badges," who memorized the location of the exhibits and acted as guides. It should be recalled that this was a comprehensive exhibition, comprising not only fauves, post-impressionists, expressionists and futurists, but also older, traditional artists, both French and American. In the American section were John Twachtman, J. Alden Weir and Albert P. Ryder. In the French contingent of earlier artists were Courbet, Corot, Ingres, Puvis de Chavannes, Edouard Manet, Auguste Rodin and Claude Monet; and English artists included Augustus John, Wilson Steer and Walter Sickert. Among the contemporary American artists were the members of the association with the painters Childe Hassam, Alfred Maurer, Joseph Stella, Mary Cassatt, Glenn O. Coleman, Stuart Davis, Walter Pach, Ernest Lawson and Leon Kroll. American sculptors included Arthur Lee, Gaston LaChaise, Elie Nadelman, William Zorach, James Earle Fraser and George Gray Barnard. Neither listing is complete, but both reveal the breadth of selection implicit in these widely varied forms of art. When the show opened, the press was surprisingly favorable, but for a week or so attendance was slim. Then the flood gates swung open and the crowds surged in. Academicians,



Albert P. Ryder: *Moonlight Marine*. At the Metropolitan. Originally included in the Armory Show, 1913

of course, came daily to deride and condemn; even the lame and halt arrived, for a woman in a wheel chair came and a blind man visited the exhibition to judge the sculpture by touch. It is difficult to realize the violence of the dissensions that arose, in some cases dividing families. The greatest derision was awakened by Marcel Duchamp's *Nude Descending a Stairway*, combining cubism and fauvism; the fauve *Jeune Marin* and *La Femme Bleue* by Matisse, and the sculpture by Brancusi. Odilon Redon, to whose paintings a room was assigned, achieved great popularity. Picabia's paintings were commented on, but Picasso's work did not even receive a mention.

The show later moved on to Chicago where the Art Institute teachers displayed great hostility and some of the art students attempted to burn effigies of Matisse and Brancusi. But the friendly attitude of the Art Institute prevailed to make the exhibition a success. Invited to Boston by the Copley Society, the show received a rather cool response, although the management here was cordial and exerted itself to make it succeed. When the exhibition was finally disbanded, the adventure was not over, for it had opened the eyes of the public to new potentialities of art in every phase of American life, particularly in the possibilities of commercial, decorative appeal. Automobiles, advertising, interior decoration, even hardware were among the products definitely affected by these new influences.

It is also important to realize that Lillie Bliss was first introduced to modern art at the Armory Show, and that Bryson Burroughs, after visiting it, induced the Metropolitan Museum to buy a canvas by Cézanne, putting it on record as the first American museum to possess one of his paintings.

The Three-Minute Art, Continued from page 13

The real state of Western music was more evident in composers like Liszt and MacDowell, or in the American tin pan alley tunes of 1900. The latter were to jazzmen what jazz is now supposed to be to serious composers, namely an "influence"—an idiom just sufficiently grown-up to serve as raw material, and just sterile enough to command no respect in itself. The same applies to most of the tunes written today; from the musicians' standpoint, they are no more than harmonic blueprints, crude suggestions of the music which can be made out of them. Nor is this attitude simply a matter of arrogance; a good jazz improviser reels off enough melodic ideas in one night on the stand to keep the average songwriter busy for months.

By putting our popular music on a foundation of strict meter, the Negroes were in effect extending their highly developed rhythmic sense to include melody and harmony. In doing so they created a new style of phrasing which related the figure played not only to the underlying chords, or to the "bass-line" provided by other instruments, but contrapuntally to the rhythm as well. *Meter* in jazz thus means not only the beat, but the complete bar-structure, harmony, inner voices and all. For this reason jazz very quickly developed its own style of harmony, whose most significant characteristic was not the "blue" chord, but the offbeat use of chords in "feeling" a solo or an ensemble passage. Hence the piano, used by white traditionalists mainly as a melodic instrument or one providing background color, becomes part of the rhythmic section in jazz.

Presented this way, the Negro Idea is perhaps deceptively simple. Simplicity is a feature of most great artistic inventions, seen in retrospect. Any child today, for example, can be taught the principles of perspective in drawing. The test of such inventions is obviously their consequences.

An idiom unknown seventy-five years ago, jazz has since revolutionized the popular music of half the world. For over a generation, it has attracted the most gifted popular musicians, not only in this country but latterly in France, England, and Scandinavia. The difficulty is that it is still not really native and therefore still widely misunderstood. Being based on a different and on the whole more complete concept of the internal structure of music, it is not readily assimilable with works written in the European tradition. (Another reason may be that jazz is inherently a small form, a fact which is supposed to diminish its importance though hardly logically, the sonnet being after all fourteen lines.)

The majority of the white public even now has too undeveloped an ear for rhythm to hear much but the groundbeat and the leading tones of jazz. Hence many of the young use it simply as a device for working up frenzy, while their parents regard it as either an incitement to bad behavior (which ipso facto it is) or sheer noise. To add a final paradox, the fact that we seem to be living in an age of revolt and cultural recession is an advantage to jazz, since it means that there is an increasing proportion of young people not unduly influenced by the *idées fixes* of their elders and therefore, perhaps more sensitive to the really contemporary in the arts. To the extent that this sensitivity is purely perverse, a matter of defiance rather than spontaneous affinity, jazz fans and criminals form an overlapping class. This may be one reason why the jazz-world has kept its disreputable air, and jazzmen their peculiar status as an honored un-caste. Their much-publicized vices are, I think, more a result of the ambiguity of their social position than of the unhinging effect of their art.

Sculpture and Architecture, Continued from page 11
both parties gaining in appreciation of the other's viewpoints. The architects gave the artists the help of the engineering department for foundations and other technical matters, and the installation was supervised by architects and sculptors.

The sculptures have become familiar landmarks to the more than 15 million people who have visited the center since it opened in March, 1954. Children are delighted with Arthur Kraft's *Baby Elephant* and *Turtle* and climb happily on Marshall Fredericks' stone *Bear*. Adults sit on benches opposite the fountains and watch the metal sculptures which move with the motion of the water. Some of the courts have received official and unofficial names from the sculptures they contain. The menus of the Northland Restaurant feature pictures of the sculptures, together with the names and biographies of the artists.

A *Totem Pole* by Gwen Lux, recalling the tribal carvings of the Northwest Indians, gives relief through its vertical direction to the horizontal lines of the buildings in the background. A cluster of ceramic *Birds in Flight* by the same artist flutter high in the air above the East Mall. Malcolm Moran's 24' *Giraffe Family* in the South Mall is ingeniously

Edward Hopper, Continued from page 10
your native culture and all its traits."

Though Hopper's particular mode of realism may be variously appraised, and though the traditional vein of American realism to which he belongs has been declining in its vitality, the native elements in Hopper's art and his own narrowing focus upon them have not been affected. "American painting today is transitory. Every period is."

His art, to borrow Riesman's term, is essentially "inner-

In fact, jazz is one of the few modern arts which shows the classic symptoms of health. It is, for instance, highly formal, using well-defined introductory and closing figures, a strict system of chord-substitutions and, even at its wildest, adhering to strict meter. (If you doubt me, take a record which you find confusing and try counting it off against the sheet music of the original tune. The fact is that a musician who cannot keep his place in a tune while improvising doesn't last long in jazz.)

In a recent article in this magazine, Mr. Denis de Rougemont complained that serious composers today are not sufficiently disciplined or respectful of the work of their predecessors. This is not true of jazzmen, most of whom develop under a kind of apprentice-system, beginning as small-timers or sidemen, and earning promotion not on the fiat of critics or other extraneous authorities, but on the judgment of their peers. Considering the number of first-rate musicians this system has produced, it seems to be a healthy one.

As member of a sort of Renaissance of the lower depths, jazzmen feel no inferiority to painters or writers who, like policemen and recording executives, are simply part of the world Up There. Whether he knows it or not, this isolation is half of the musician's strength. Like poverty it is an automatic discipline, if at times, a too-severe one.

The thing that may eventually ruin jazz is not too little success but too much. The record companies, having set Chet Baker to strings, and killed Progressive Jazz the way they killed bop and swing, may finally stop trying to make jazz a "quality" product and set about popularizing it as is. They may even succeed, since, for the reason I mentioned, the real public for jazz is probably increasing. When this happens, when jazz goes legit, who knows what the result will be—either a new Shakespearian age of popular music or the ultimate debasement of a once-uproarious, neglected and (fatal word) promising art. In the meantime, as the musicians might say, "Forget it, man. Let's wail."

contrived so that the animals bob and nod in the breeze. Lily Saarién has contributed an impressive figure of *Noah* holding the ark and dove for the fountain court, and also a large three-dimensional mural, *The Great Lakes*, depicting the wild life of that region. A *Water Mobile* and a *Fish Group* by Richard Hall Jennings decorate two of the fountains. A humorous highlight is provided by Gwen Lux' tiny canary fluttering inside the stomach of a cat by Arthur Kraft. (The models for the Northland sculpture will be on view at the Seligmann Gallery in New York through April 9.)

The Northland project marks the creation of a new type of commercial architecture, one which takes into consideration human scale and human needs, which furnishes a restful haven from street traffic and bustle encompassed within a convenient arrangement of stores and places of business. This is more than an architect's dream—it is a thoroughly practical concept in economic terms, which becomes obvious if one considers that a commercial center which is a civic, cultural and social center as well, develops magnetic powers to attract people and hold them for a long time. The spectacular financial success of the first year of Northland operations bears this out.

directed," animated by an older American individualism that has no fear of isolation or of standing on its own simplicity. Its point of reference may be what Hopper calls "common sense" which, he has written, "always prevails in the end." It is as unadorned as the cover of *The New England Primer* or the maxims of Benjamin Franklin, and penetrates just as directly to the point. Like the Victorian house by the railroad, that row of houses on Washington Square seems to stand for the spirit of some unquenchable and ancestral integrity.

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Continued from page 31
makes up the bulk of this exhibition by Jane Gray's students. Sympathetic portraits by Woglam and Hartcorn are shown, while Hatton is represented by a moody, winter landscape. Barnett comes out strongly with his well designed expressionistic still lifes. However, it is the sensitive, beautifully rendered *Peaches* by Mary Mountjoy that stands out as the most personal and accomplished work in the show. (Rosenthal.) —A.N.

John Kenny

Flimsily constructed oils of landscapes and figures which the artist has treated in a superficially abstract manner reveal a refined sense of color and light, a sensitive but inexperienced touch. The impression is one of haste and lack of understanding of the style he so glibly adopts. Less pretentious, and more satisfying, are the restrained and tasteful drawings, particularly *Swampland*, a crisp rendering of marshy grasses and dark bogs, and *In the Night* with dense blacks fading into soft transparencies. (Kotler, to April 9.) —M.S.

William E. Steadman, Jr.

Curator of Fine Arts at the West Point Museum, William Steadman has done much to make art a respectable and integral part of the military institution. It also appears, from this exhibition, that he has sufficient time to devote to his own art, for these watercolors are the work of an experienced and practiced hand, as well as an observant eye. Fluid, yet firmly controlled, carefully designed without being tight, these paintings, particularly *Sisters of Charity* and *Study in Black and White*, are agreeable, original works far above the run-of-the-mill of watercolor production. (Grand Central.) —M.S.

Arthur Moore

In his first one-man show, Arthur Moore proves himself a more capable watercolorist than oil painter. Laboring over lines while striving for polish, his oils appear strained. Garish color and too much concern with the purely physical makes his portraits, especially that of Robert Bennett, look like poster work. On the other hand, his watercolors have far superior coloring and a spontaneity that is very pleasing. (Iolas.) —C.L.F.

Obituaries

Nicolas de Stael. One of the leading painters of the younger generation in France, Nicolas de Stael committed suicide on March 18 in Antibes. The Russian-born artist, who was 41 at the time of his death, had achieved an international reputation for his luminous and beautifully colored abstract canvases, which always remained close to their source of inspiration in nature. De Stael is represented in the permanent collection of the Museum of Modern Art and his work was most recently seen in this country at the Paul Rosenberg Gallery in 1954.

William Robinson Leigh died at the age of 88 in New York City on March 11. Leigh ranked with the late Frederic Remington and Charles Russell as one of the three great painters of the American West.

Calendar of Exhibitions

ALBANY, N. Y.
Inst. To Apr. 22: Amer. Natural Pigs.
ATHENS, GA.
Museum To Apr. 23: Prints; Apr. 10-24: Art. Assoc. Ann'l.
BALTIMORE, MD.
Museum To Apr. 22: B. & O. Show.
Museum To Apr. 24: L. Haas; Genre Prints.
Walters To May 22: Liturgy & Arts.
BEVERLY HILLS, CALIF.
Perls To May 1: K. Lebrun.
Siloay Fr. & Amer. Mod.
BIRMINGHAM, ALA.
Museum To Apr. 29: Art Assoc. Ann'l.
BIRMINGHAM, MICH.
Ochs-rfu To Apr. 24: R. Freemark.
BOSTON, MASS.
Brown To Apr. 16: P. Morgan.
Contemporary Apr.: Bahm; Georgenes.
Doll & Richards Apr. 11-Apr. 23: W. Meyerowitz.
ICA To Apr. 17: Guggenheim Pigs.
Museum To Apr. 17: Marin Mem.
Primakers Apr. 4-23: Dean Meeker.
Wood Apr.: Group.
BRONXVILLE, N. Y.
Library Apr.: L. McCoy.
BUFFALO, N. Y.
Albright To Apr. 12-May: Jewish Ter.
CAMBRIDGE, MASS.
Rusch-Reisinger Apr. 10-30: Art Assoc.
CANTON, OHIO
Inst. Apr.: Sculpture.
CHARLOTTE, N. C.
Mint To Apr. 28: M. Sievan.
CHICAGO, ILL.
Art Inst. To Apr. 17: Japan Prints.
To Apr. 10: D. Kwok.
Art Club To May 6: Members Ann'l.
Library To Apr. 29: Ehrmann; Tanner.
Palmer To Apr. 16: M. Hoff.
CINCINNATI, OHIO
Museum Apr. 6-30: Ceramics Ann'l.
CLEVELAND, OHIO
Art Colony To Apr. 10: Akyavash; Sloane; Manbeck.
Museum To Apr. 24: Horticulture Motifs.
CLINTON, N. J.
Hunterdon County To Apr. 20: NJC Art.
COCONUT GROVE, FLA.
Mint To Apr. 16: Group.
COLUMBIA, S. C.
Museum To Apr. 30: Karolik Coll.
CORNING, N. Y.
Museum Apr.: Chinese Silks.
DALLAS, TEX.
Museum Apr.: Head Dress Pigs.
DAVENPORT, IOWA
Gallery To Apr. 24: Amer. Cont. Pigs.
DAYTON, OHIO
Art Inst. Apr.: A. Brook.
DENVER, COLO.
Museum To Apr. 10: Rel. Art.
DES MOINES, IOWA
Art Center To Apr. 17: Ludins, Edie; Latin-Amer.
DETROIT, MICH.
Inst. To Apr. 30: Strietmann Coll.
EVANSVILLE, IND.
Museum Apr.: "Landscape View."
FITCHBURG, MASS.
Museum To May 8: L. McCoy.
HAGERSTOWN, MD.
Museum Apr.: Cumberland Valley Ann'l.
HOUSTON, TEX.
Museum To Apr. 30: Chirico; Chagall.
INDIANAPOLIS, IND.
Heron To Apr. 17: Cantor, Witzinger Coll.
KANSAS CITY, MO.
Nelson To Apr. 24: Cont. Amer. Pig.
LEXINGTON, KY.
Univ. Apr.: R. Barnhart.
LONG BEACH, CALIF.
Art Centre Apr. 10-May 15: Japan. Arch.
LOS ANGELES, CALIF.
Stendahl Ancient Amer.; Mod. Fr.
MANCHESTER, N. H.
Carrier Apr.: Jewelry.
MILWAUKEE, WISC.
Art Inst. To Apr. 28: Wisconsin Ann'l.
MINNEAPOLIS, MINN.
Inst. To Apr. 24: Austrian Prints & Drawgs.
Univ. To Apr. 25: Norwegian Art.
Walker To Apr. 30: Izis; To May 15: de Stael.
MONTCLAIR, N. J.
Museum To May: Henri.
NEWARK, N. J.
Museum Apr.: New Jersey Art.
NEW BRUNSWICK, N. J.
NIC To Apr. 9: Robert Adams.
NEW ORLEANS, LA.
Delgado To Apr. 21: Van Gogh; Scrimshaw.
NEW YORK, N. Y.
Museums

Brooklyn (Eastern Pkway) To Apr. 15: "Thank God For Tea"; To Apr. 17: FSA Photos.
China House (125 E 65) To Apr. 16: "King Hsien & the Nanking School."
City of N. Y. (5th at 103) Apr. 6-May 8: N. Calyo, Watercolors.
Cooper Union (Cooper Sq.) From Apr. 21: 19th Century Jewelry; To Apr. 23: Tankards, R. J. Schaefer Collection.
Guggenheim (5th at 88) To May 1: Robert Delaunay.
Jewish (5th at 92) To Apr. 30: "Under Freedom."
Metropolitan (5th at 82) Apr. 6-May 8: 50 Books of the Year; Apr. 8-May 31: American Swords.
Modern (11 W 53) To Apr. 24: New Acquisitions; French Masters (Loan From The Louvre, Albi & Lyon Museums).
Riverside (Riv. Dr. at 103) Apr. 3-24: 11 Painters, 1 Sculptor.
Whitney (22 W 54) Apr. 5-May 1: Recent Acquisitions.
Galleries:
A.A.A. (711 5th at 55) To Apr. 9: A. Bohrod; Apr. 4-21: J. Seley, sculp; Apr. 11-30: Landscapes.
A.C.A. (63 E 57) To Apr. 16: Evergood.
Alan (32 E 65) W. Brice.
Argent (67 E 59) To Apr. 9: Ching Chin Yee; Apr. 11-30: V. Andrus.
Artists (851 Lex at 64) To Apr. 7: Y. Blumberg; Apr. 9-29: J. Kleege, sculp.
Artists Equity (13 E 67) Apr. 5-15: N. Y. Soc. Craftsmen.
A.S.L. (215 W 57) Apr.: Ann'l Con-cours.
Babcock (38 E 57) Apr. 4-23: J. Fenton.
Barbizon-Plaza (58 at 6th) Apr. 3-30: Liberts.
Barone (202 E 51) To Apr. 25: Small Paintings.
Barzansky (664 Mad at 62) Apr. 11-23: M. Bandler.
Bodley (223 E 60) To Apr. 16: H. Zweig.
Borgenicht (61 E 57) To Apr. 16: L. Kirchner, G. Mueller.
Brown Stone (146 E 57) Apr. 2-21: H. Stoller.
Caravan (132 E 65) Apr. 10-May 3: Watercolors.
Carstairs (11 E 57) Apr.: Cont. Fr.
City Center (131 W 55) Cont. Pigs.
Coeval (100 W 56) Apr. 3-16: Chankoff, sculp.
Columbia Univ. (Amst. at 117) To Apr. 15: L. Lipinsky.
Contemporary Arts (106 E 57) Lily Entle, sculp.
Cooper (313 W 53) Apr.: R. Mentken.
Crespi (205 E 58) Cont. Pigs.
Davis (231 E 60) Apr. 8-30: A. A. Shikler.
Downtown (32 E 51) To Apr. 23: G. O'Keeffe.
Durlacher (11 E 57) B. Nicholson.
Duven (18 E 79) Apr. 19-30: Needle-work.
Duven-Graham (1014 Mad at 78) Apr. 4-23: C. McCall.
Egan (46 E 57) To Apr. 9: E. Ker-kam.
Eggleston (969 Mad at 76) Apr. 4-16: Dr. R. B. Stark; Apr. 11-23: S. Tubis.
Eighth St. (33 W 8) To Apr. 10: Watercolors.
Enamel (400 W 57) Abstractions.
Feigl (601 Mad at 57) Apr. 7-21: L. Mac Kendrick.
Ferragil (19 E 55) Contact F. N. Price.
Fine Arts Associates (41 E 57) Fr. Pigs.
Forum (822 Mad at 69) To Apr. 7: Hunter College; Apr. 11-May 2: Univ. of Illinois.
Four Directions (114 4th at 12) Apr. 8-30: J. Kramer.
Fried (40 E 68) To Apr. 16: A. R. Fleischmann.
Friedman (20 E 49) Apr.: L. Stern.
Galerie Chalette (45 W 57) Cont. Fr.
Galerie De Braux (131 E 55) To Apr. 15: Amer. Fr. & Ital.
Galerie Herve (611 Mad at 58) Apr. 5-20: D. Porter.
Galerie Moderne (49 W 53) To Apr. 13: J. Liort.
Galerie St. Etienne (46 W 57) To Apr. 16: E. Heckel.
Gallery 75 (30 E 75) Cont. Pigs.
Gallery 21 (21 E 63) Apr. 23-30: "March of Dimes."
Ganso (125 E 57) Apr. 11-30: E. Chavez.
Goldschmidt (33 E 75) Apr.: Villon.
Grand Central (15 Vand. at 42) Apr. 5-30: All Western.
Grand Central Moderns (120 E 57) Apr. 2-21: Twiggs.

Hall of Art (534 Mad at 55) Apr.: Amer. & Europ.
Hansa (210 Cent. Pk. S.) To Apr. 10: L. Bell; Apr. 4-May 1: J. Muller.
Heller (63 E 57) Apr. 5-23: H. Kallem.
Hewitt (29 E 65) To Apr. 30: E. Nadelman, sculp.
Hotel New Yorker (34 at 8th) Apr. 16-24: B'klyn Soc. of Artists.
Iolas (46 E 57) Cont. Pigs.
Jackson (22 E 66) To Apr. 9: S. Boardman; From Apr. 11: Hult-berg.
Jacobi (46 W 52) Apr. 12-30: Photo-genics.
James (70 E 12) To Apr. 19: M. Bartlett.
Janis (15 E 57) Apr. 11-May 14: M. Rothko.
Karnig (19 1/2 E 62) To Apr. 16: L. Gaba.
Kleemann (11 E 68) Apr.: P. Klee.
Knoedler (14 E 57) Selected Pigs.
Kootz (600 Mad at 57) To Apr. 9: D. Hare, sculp; From Apr. 11: Bazotes.
Korman (835 Mad at 69) To Apr. 9: Golubov.
Kotler (108 E 57) To Apr. 9: J. Kenny; Apr. 11-23: Group.
Kraushaar (32 E 57) To Apr. 9: J. Wassey, sculp; Apr. 4-30: J. Lasker.
Lilliput (231 1/2 Eliz.) 11th Spring Quarterly (Wed. & Fri. 3-7).
Matisse (41 E 57) Riopelle.
Matrix (26 St. Mark's Pl.) To Apr. 18: I. Friedleben.
Meltzer (38 W 57) To Apr. 18: G. Litinsky.
Mi Chou (320 W 81) To Apr. 30: S. Moy.
Midtown (17 E 57) To Apr. 9: B. Parsons; Apr. 12-May 7: R. Sivard.
Milch (55 E 57) Apr. 4-23: J. Whorf.
Morris (174 Waverly Pl.) Apr. 18-30: S. Shipley.
New (601 Mad at 57) To Apr. 9: F. Greco; Apr. 11-30: A. Brigadier.
Newhouse (15 E 57) Old Masters.
N. Y. Circ. (28 E 72) Apr. 5-16: Schiefer.
Niveau (962 Mad at 76) To Apr. 30: Fr. Pigs.
Panoras (62 W 56) To Apr. 9: F. Gerassi; Apr. 11-23: Niemann; Puntelli.
Parmi (1107 Lex) To Apr. 20: S. Greenberg.
Parsons (15 E 57) Apr. 5-23: A. Ryan Memorial.
Passedolt (121 E 57) Apr. 4-23: Nordfeldt.
Perdama (110 E 57) To Apr. 15: J. Andrews.
Peridot (820 Mad at 68) To Apr. 16: A. Elias.
Perls (1016 Mad at 68) To Apr. 23: Fr. Pigs.
Pette (129 W 56) Europ. Pigs.
Pierino (127 Macdougall) Cont. Pigs.
Rehn (683 5th at 54) To Apr. 9: A. Schwieler.
Riley (26 E 55) Cont. Pigs.
Roko (51 Grnwch) To Apr. 20: S. Lewen.
Rosenberg (20 E 79) Fr. & Amer.
Rosenthal (840 B'way at 13) To Apr. 8: Adult Ed.
Saidman (10 E 77) To Apr. 30: Mod. Pigs, sculp.
Salpeter (42 E 57) To Apr. 16: H. Crowley.
Schab (602 Mad at 57) Rare Prints.
Schaefer (32 E 57) To Apr. 9: Booth; Apr. 11-30: Barnet.
Schoneham (63 E 57) To Apr. 13: Schattenstein.
Sculpture Center (167 E 69) Cont. Pigs.
Segy (708 Lex at 57) Coptic Textiles.
Seligman (5 E 57) To Apr. 9: "North-land" Sculp. Models.
Stable (924 7th at 58) Apr. 4-23: Biala.
Sudamericana (866 Lex at 66) Apr. 11-May 2: S. Guevara.
Tanager (90 E 10) Apr. 1-21: C. Huffman.
Teachers (206 W 15) Apr. 5-19: E. Jackson.
The Contemporaries (959 Mad at 75) Apr. 1-16: B. Grover.
Tibor De Nagy (206 E 53) Apr. 5-30: J. Freilicher.
Urban (19 E 76) Apr. 11-May 11: R. Kuntz.
Valentin (32 E 57) To Apr. 9: M. Gallery; Apr. 11-23: Klee.
Van Diemen-Lillienfeld (21 E 57) Sola Franco.
Village (39 Grove) To Apr. 15: Oils.
Viviano (42 E 57) To Apr. 16: Piran-dello.
Walker (117 E 57) Old & New.
Wellons (70 E 56) To Apr. 9: P. Malicoat; Apr. 11-23: A. Lukac.
Weyhe (794 Lex. at 61) Cont. Pigs.

Wildenstein (19 E 64) To Apr. 30: Van Gogh; To Apr. 9: V. Riesenfeld.
Willard (23 W 56) Apr. 5-30: R. Ray.
Wittenborn (38 E 57) Apr. 5-18: Japanese Posters.
NORFOLK, VA.
Museum Apr. 13-May 7: G. Matson.
NORWALK, CONN.
Silvermine To Apr. 14: D. Facci.
OAKLAND, CALIF.
Mills Apr. 15-May 6: Sculpture; Prints.
Museum Apr. 16-May 6: Soc. West. Artists.
OMAHA, NEBR.
Joslyn Apr. 14-May 15: Art Assoc. Ann'l.
ORONO, ME.
Univ. Apr.: Hopper, Schwacha.
PASADENA, CALIF.
Museum Apr. 10-May 8: Pasadena Soc. Ann'l.
PHILADELPHIA, PA.
Art Alliance To Apr. 23: B. Schoen-bach.
Lush To Apr. 13: Dickerman; Von-dral.
Penn. Academy To Apr. 24: Fellow-ship Ann'l.
Print Club To Apr. 25: Etch. and En-grav. Ann'l.
Schurz To Apr. 15: Sommerburg.
PHOENIX, ARIZ.
Art Center To Apr. 24: Local Juried.
PITTSFIELD, MASS.
Berkshire Apr. 10-24: Art Assoc.
PORTLAND, ORE.
Museum To Apr. 17: Louis Bunce; Wash. Pigs.
POUGHKEEPSIE, N. Y.
Three Arts Apr.: S. Lane.
READING, PA.
Museum To May 1: Detwiller Prints.
RICHMOND, VA.
Museum To Apr. 24: Pacific N. W. Art.
ROANOKE, VA.
Fine Arts To Apr. 19: Old Masters.
ROCHESTER, N. Y.
Memorial To Apr. 24: Child. Pigs.
ROCKLAND, ME.
Farnsworth To May 1: Print. Coll.
SACRAMENTO, CALIF.
Crocker To Apr. 16: Calif. Wcol. Soc.
ST. LOUIS, MO.
Museum To Apr. 30: Rel. Prints.
SAN ANTONIO, TEX.
McNay Apr.: Pascin.
SAN DIEGO, CALIF.
Fine Arts To Apr. 17: Art Guild Ann'l.
SAN FRANCISCO, CALIF.
De Young Apr.: E. Ewing; Redoute.
Gump's To Apr. 9: Barrios; V. Dav-is; George.
Legion Perm. Coll.
Museum Apr. 7-May 8: Art. Assoc. Ann'l.
Rutherford Apr.: MacGurrin.
SANTA BARBARA, CALIF.
Museum Apr.: Tri-County.
SANTA FE, N. M.
Art Gallery To Apr. 10: Sp. Col. Ann'l.
SARASOTA, FLA.
Ringling To Apr. 30: Fla. Painters.
SEATTLE, WASH.
Dusanne To Apr. 27: Peegen & Kanemitsu.
Museum Apr. 7-May 1: H. W. Elliott: Porcelain; Photo.
SPRINGFIELD, MASS.
Museum To May 1: Art League Juried.
TARRYTOWN, N. Y.
Florence Inn Apr.: F. Angelini.
TOLEDO, OHIO
Museum To Apr. 24: Design in Scan-dinavia.
TOPEKA, KANSAS.
Mulvane Apr. 15-May 3: Carstenson; Amer. Pig.
TULSA, OKLA.
Philbrook Apr.: B. Bosin; Okla. Ar-tists Ann'l.
TUCSON, ARIZ.
Rusequist To Apr. 23: A. Spencer.
UTICA, N. Y.
Munson To Apr. 24: J. Penney; Art Club Ex.
WASHINGTON, D. C.
Amer. Univ. Apr. 17-May 15: Cu-bism.
Corcoran To Apr. 24: M. Phillips; To May 8: Biennial.
National Perm. Coll.
Smithsonian To May 29: J. Laurent; To Apr. 24: Goya.
Washington Univ. To Apr. 30: Art Club Ann'l.
Whyte Apr. 7-30: Eugene Berman.
WEST PALM BEACH, FLA.
Norton To Apr. 25: Norton School Ex.
WILLIAMSTOWN, MASS.
Lawrence Apr. 6-27: Struc. & Space, Cont. Eng.
WORCESTER, MASS.
Museum Perm. Coll.

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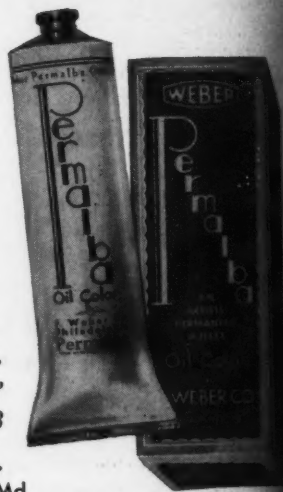
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